

**PLAY IT
LIKE IT IS
GUITAR**
WITH TABLATURE
NOTE-FOR-NOTE
TRANSCRIPTIONS



Audio
Included

GUITAR • VOCAL

Zakk Wylde

ANTHOLOGY



**ARTIST
APPROVED**

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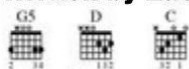
Table of Contents

Between Heaven And Hell
Bleed For Me
The Blessed Hellride
Bored To Tears
Concrete Jungle
Darkest Days
Fire It Up
The First Noel
Funeral Bell
Hell Is High
I Don't Want To Change The World
In This River
Lords Of Destruction
Losin' Your Mind
Mama, I'm Coming Home
Miracle Man
No More Tears
Sold My Soul
Speedball
Stillborn
Stronger Than Death
Suicide Messiah
Superterrorizer



BETWEEN HEAVEN AND HELL

Written by Zachary Wylde



Moderately slow Rock ♩ = 90

G5 Rhy. Fig. 1

Em7

Fmaj7add#4

Intro

Intro musical notation. Treble and bass staves. Treble staff has a melody starting on G4, with a 'mf' dynamic marking. Bass staff has a simple accompaniment. Chords G5, Em7, and Fmaj7add#4 are indicated above the staff.

First system of musical notation. Treble and bass staves. Treble staff has a melody with notes G4, A4, B4, C5, B4, A4, G4. Bass staff has a simple accompaniment. Chords G5, Em7, Fmaj7, Fmaj7sus2, and C are indicated above the staff. The section ends with '(end Rhy. Fig. 1)'.

1st, 2nd Verses w/Rhy. Fig. 1 (2 times). Musical notation for the first verse. Treble staff has a melody with notes G4, A4, B4, C5, B4, A4, G4. Bass staff has a simple accompaniment. Chords G5, Em7, Fmaj7add#4, G5, and Em7 are indicated above the staff. Lyrics: 1. Dy-ing to live, liv-ing to die. Ain't no hel-los here,

Second system of musical notation. Treble and bass staves. Treble staff has a melody with notes G4, A4, B4, C5, B4, A4, G4. Bass staff has a simple accompaniment. Chords Fmaj7, Fmaj7sus2, C, G5, Em7, and Fmaj7add#4 are indicated above the staff. Lyrics: noth-ing but good-byes. It's like sing-ing a song, that can-not be sung.

Third system of musical notation. Treble and bass staves. Treble staff has a melody with notes G4, A4, B4, C5, B4, A4, G4. Bass staff has a simple accompaniment. Chords G5, Em7, Fmaj7, Fmaj7sus2, and C are indicated above the staff. Lyrics: It's like hav-ing to end child, what's yet to have be-gun Lord.

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Chorus
G5 D C G5 D C (end Rhy. Fig. 2)

Rhy. Fig. 2 (Gtr. I)

Hey, hey, hey now, where I am at times I just can't tell.

(Ah)

Rhy. Fig. 2A (Gtr. II) (clean elec.) (end Rhy. Fig. 2A)

let ring

G5 D C

Hey, hey, hey now, I'm lost some-where be-tween heav-en and hell...

(Ah)

(Gtr. II out)

w/Rhy. Fig. 1 G5 Em7 Fmaj7add#4 G5 Em7 Fmaj7 Fmaj7sus2 C Fmaj7 Fmaj7sus2 C

Mm (Spoken:) Somewhere.

Guitar solo w/Rhy. Fig. 1 (2 times) G5 Em7 Fmaj7add#4

Full

First system of musical notation for 'The Rose Tree'. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music is in 4/4 time. The first measure of the top staff is labeled 'w/Fl 1' and 'G5'. The second measure is labeled 'Em7'. The third measure is labeled 'Fmaj7'. The fourth measure is labeled 'Fmaj7sus2'. The fifth measure is labeled 'C'. The bottom staff contains fingerings: 2, 3, 2, 0, 2, 0 for the first five measures, and 1, 1, 0, 1, 1, 0, 0, 1, 1, 1, 0 for the next five measures.

[illegible][illegible]

Chorus
w/Rhy. Figs. 2 & 2A (both 3 1/2 times)
G5 D C G5 D C G5 D C

Hey, hey, hey now, where I am at times I just can't tell. Hey, hey, hey now, I'm
(Ah.)

Gtr. III

G5 D C G5 D C

lost be-tween heav-en and hell. Hey, hey, hey now, I'm
(Ah.)

Full

G5 D C G5 D C

am at times I just can't tell. Hey, hey, hey now, I'm
(Ah.)

Full

(Gtr. III out)

C

lost some-where be-tween heav-en and hell

Full

(Gtr. II out)

Outro

F6/9 Dsus4/F# G w/Fill 2 F6/9 Dsus4/F# G

Gtr. 1

let ring

F6/9 Dsus4/F# G w/Fill 2 F6/9 Dsus4/F# Gsus4 G

rit.

Fill 2

w/ride

Additional Lyrics

**2. All that you know and all that you knew,
In the end, child, tell me, what's it all mean to you?
Don't forget just who and where you are.
You can spread your wings, son, but don't you spread yourself too
far. (To Chorus)**

BLEED FOR ME

Written by Zachary Wylde

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderate Rock ♩ = 122

Processed gtr.
& voc. effects
(approx. 26 sec.)

N.C.

F5

N.C.

F5

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8
N.C.
Rhy. Fig. 2

1. 2.

Verse
Half-time feel

F5 F5 D5 G5 F5

1. This grave of life
2. I'll dig a hole

End Rhy. Fig. 2 Rhy. Fig. 3

P.M. - 4 P.M. - 4 P.M. -

End half-time feel

A♭5 N.C.

I give to you
and bow my head

ig
To

End Rhy. Fig. 3

P.M. - 4 P.M. - 4

Half-time feel **End half-time feel**

Gtr. 1 & 2: w/ Rhy. Fig. 3 (2 1/2 times)

D5 G5 F5 A♭5 N.C.

note what was you know it's true
see you smile, I'd face my death

Half-time feel **End half-time feel**

D5 G5 F5 A♭5 N.C.

Realms of fear, they speak the truth

Half-time feel **End half-time feel**

D5 G5 F5 A♭5 N.C. Gtrs. 1 & 2: w/ Rhy. Fig. 2

What has _____ passed I hand to you. _____

F5 Play 1st time only
Gtrs. 1 & 2: w/ Rhy. Fig. 2 N.C. F5

Chorus
Half-time feel

D5 C5 B♭5 N.C. D5 C5 B♭5 N.C.

Bleed for _____ me, _____ I've bled for you. _____ Em -

Gtr. 2 Rhy. Fig. 4A End Rhy. Fig. 4A

Gtr. 1 Rhy. Fig. 4 End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A (3 times)

D5 C5 B♭5 N.C. D5 C5 B♭5 N.C.

brace me, _____ child, _____ I'll see you through. _____

D5 C5 B♭5 N.C. D5 C5 B♭5 N.C.

Bleed for _____ me, _____ I've bled for you. _____ Em -

End half-time feel

D5 C5 B♭5 N.C. D5 C5 B♭5 N.C.

brace me, _____ child, _____ I'll see you through. _____ I'll see _____ you,

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1
N.C.

(Ow, Ow, Ow, Ow, Ow, Ow, Ow, Ow, F5)

To Coda 2

To Coda 1

D.S. al Coda
(with repeats)

N.C.

(Ow, Ow, Ow, Ow, Ow, Ow, Ow, Ow, Ow, F5)

Coda 1

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (4 times)
N.C.

(Ow, Ow, F5)

(Ow, Ow, F5)

(Ow, Ow, F5)

(Ow, Ow, F5)

F5 N.C.

F5

*Hold bend while tapping and pulling off with right hand.

N.C.

**Tap note then bend w/ left hand.

D.S.S. al Coda 2
F5

***Tap w/ right hand at 10th fret, then hammer on and pull off w/ left hand while gradually sliding down w/ right hand.

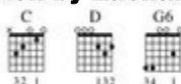
⊕ Coda 2

ow, ow, ow, ow.)



THE BLESSED HELLRIDE

Written by Zachary Wylde



Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately slow Rock $\text{♩} = 76$

Chords: C Dadd1, Rhy. Fig. 1, N.C., Fmaj13, Cadd2/E, Play 4 times End Rhy. Fig. 1

Gr. 1 (acous.)

mf *let ring* ----- 4

TAB

Verse

Gr. 1: w/ Rhy. Fig. 1 (4 times)

Chords: C Dadd1, N.C., Fmaj13, Cadd2/E, C Dadd1

1. Break me down and roll me once a gain. Got no time to think
2. Through the lines, ain't no in be tweens. Gar dens of filth, the ob -

Chords: N.C., Fmaj13, Cadd2/E, C Dadd1, N.C., Fmaj13, Cadd2/E

of now and then. }
scre and the ob - scene. }

Catch my breath, pick my self up off the floor.

Chords: C Dadd1, N.C., Fmaj13, Cadd2/E

One more drink, a nerv - ous break - down, then an - oth - er war.

Chords: D, Dsus4 D, Dsus2 D

Gr. 1

let ring ----- 4

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Chorus

Am G5 G6

Oh, you can nev - er get too low when you're so dama .

D Dsus4 D Dsus2 D

high.

let ring

Am G5 G6

Oh, been out roll - ing on the bless - ed hell.

1.

Or. 1: w/ Rhty. Fig. 1 (2 times)

C Daddi NC. Fmajl3 Cadd2/E C Daddi NC. Fmajl3 Cadd2/E

- ride.

2.

D Dsus4 D Dsus2 D

ride. You can

Am G5

nev - er get too low when you're so damn high on the bless - ed hell -

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

C Daddl NC. Fmajl3 Cadd2/E C Daddl NC. Fmajl3 Cadd2/E

ride.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

C Daddl NC. Fmajl3 Cadd2/E

Gtr. 3 (elec.)

f

16 (16) 16 13 14 12 13 14 12 10 12 10

P.H.

Gtr. 2 (elec.)

w/ clean tone

13 12 (12) 10 12 10 12 12 12 10 12 10 10 12 (12) 10 12 10 12 10 12

[illegible][illegible]

Bridge

C Rhy. Fig. 2

Gtr. 1

Gtrs. 2 & 3 tacet D

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2 (2 1/2 times) C

Ooh, _____ when will the work _____ be done? _____ Oh, _____

D C D

Ooh, _____ when will the work _____ be done? _____

C G6

Gtr. 1 (cont. in notation)

Yeah _____

Chorus

Am G5 G6

Oh, you can nev - er get too _____ low _____ when you're so damn _____

Gtr. 1

D Dsus4 D

high.

Am G5 G6

Oh, been out roll - ing on the bless - ed hell -

D Dsus4 D

ride. You can

Am G5

nev - er get too low when you're so damn high on the bless - ed hell -

Outro

C Daddl NC. Fmajl3 Cadd2/E

ride.

let ring

C Daddl NC. Fmajl3 Cadd2/E

let ring

Gr. 1: w/ Rhy. Fig. 1 (2 times)

C Daddl NC. Fmajl3 Cadd2/E

C Daddl NC. Fmajl3 Cadd2/E D

Gr. 1

BORED TO TEARS

Written by Zachary Wyld

Moderately slow Rock $\text{♩} = 84$
N.C.

Intro Gtr. I

f

w/pick scrapes ad lib

(Gtr. I out) N.C.
Rhy. Fig. 1 (*Gtr. II)

Play 4 times

(end Rhy. Fig. 1)

6

*w/octave pedal or harmonizer set one octave lower.

1st, 2nd Verses
w/Rhy. Fig. 1 (3 times)
N.C.

1. Tired of this done with that Nev - er sat - is - fied with where I'm at I

2. See additional lyrics

1st time w/Rhy. Fill 1
2nd time w/Rhy. Fill 2

sit and think what to do Just a moth - er - fuck - ing bore with - out a clue

Rhy. Fill 1 (Gtr. II)

Rhy. Fill 2 (Gtr. II)

trem. pick

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w/Rhy. Fig. 1 (4 times)

Shot my drugs, drank my booze. Tired of joy and self a - buse. E

ter - nal - ly jad - ed through and through... Just a self - loath - ing dick with - out... a clue...
(Oh.)

Chorus
N.C.

Bored to death. Oh, I'm just bored to tears.

Rhy. Fig. 2 (Gtr. II)

The figure shows a rhythmic pattern for guitar. The top staff is a treble clef with a key signature of one flat (Bb). It contains a sequence of eighth notes, mostly beamed in pairs, with some triplets. The bottom staff is a bass clef with a key signature of one flat (Bb). It contains a sequence of eighth notes, mostly beamed in pairs, with some triplets. The notation is for a guitar part, as indicated by the 'Gtr. II' label.

Same old shit just different day and year

(end Rhy. Fig. 2)

w/Rhy. Fig. 2
N.C.

Killed my self but that got bor-ing too.

So be yond the point where it's not true.

1. *Gtr. II* (*Gtr. II out*) *N.C.* *Gtr. I* *sl.* *mf* *f* *pick slides* 2. *(Gtr. I out)* *Gtr. II*

N.C. *Rhy. Fig. 3* *The* *(end Rhy. Fig. 3)*

Bridge *w/Rhy. Fig. 3 (2 times)* *N.C.* *col - ers that I see are all bleed - ing. The sound that was is now stand - ing still. I*

won - der when it was that all fad - ed. A dull - en corpse which can - not be killed. (Gtr. III out)

Guitar solo *N.C.* *Gtr. III* *10:8* *10:8* *10:8* *10:8* *Play 4 times*

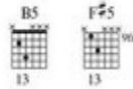
Rhy. Fig. 4 (Gtr. I) *sl.* *(end Rhy. Fig. 4)*

Zakk Wylde



CONCRETE JUNGLE

Written by
Zachary Wylde



Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderate Rock $\text{♩} = 138$

Gr. 2 (dist.) N.C. (F#5) (E5)

mf
w/ talk box

Gr. 1 (clean) Riff A End Riff A

mf
let ring throughout

Gr. 1: w/ Riff A (2 1/2 times)
(F#5) (E5) (F#5)

Gr. 2

(E5) (F#5)

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(E5) B5

Gr. 1 tacet
2nd time, Gr. 2 tacet

1st time, Gr. 2 tacet

Gr. 2

Gr. 3 (dist.)
(cont. in notation)

Gr. 4 (dist.)
Rhy. Fig. 1A

Gr. 1

Rhy. Fig. 1

Gr. 3

*Doubled throughout.

1. End Rhy. Fig. 1A 2.

Gr. 3

End Rhy. Fig. 1

2. The

P.M.-----4

P.M.-----4

Verse

Gr. 4 tacet
2nd time, Gr. 2 tacet

N.C.

freaks in the streets, the nuns with the shot - guns, the graves roll - ing by your side...
oth - er day to bleed, an - oth - er day to die, guns an - oth - er day to black out and

Rhy. Fig. 2

P.M.-----4

P.M.---4

P.M.-----4

Gr. 3: w/ Rhy. Fig. 2 (3 times)

then go blind, Sur - viv - al of the fit - test, and there
Ma - ni - a - cal blitz - krieged where the

End Rhy. Fig. 2

Pitch: B

**15ma refers to harm. only.

ain't no pit - y: No one gets out a - live, —
 mag - gots play God, where the souls of the lost come —

— to die, } In the con - crete jun - gle it's the well of the damned... Won't you

step in - side — and then you'll un - der - stand. — Mix - fits, psy - chos, and the

twist - ed slaves, — the house of the sane, no one can be saved. —

Pre-Chorus

N.C.(B5) Csus#4 Gtr. 3: w/ Rhy. Fig. 3 (2 times) N.C.(B5)
 Roll - ing six feet un - der, roll - ing. Roll - ing six feet un - der, roll -

Gtr. 1 RHT B w/ chorus
 3 4 0

Gtr. 3 Rhy. Fig. 3 End Rhy. Fig. 3
 P.M.-----
 0 4 2 0 4 0 4 0 4 0 3

Csus#4 N.C.(B5) Csus#4
 - ing. Roll - ing six feet un - der, roll — and keep on roll - ing. —

Gtr. 1 End RHT B
 0 3 4 0 3 4 0

Chorus

Gtr. 1 tacet
Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A (2 times)
3rd time, Gtr. 5: w/ Fill 1

3rd time, Gtr. 5 tacet

*F#5

E5 A5 B5 C5 B5 A5

No one gets out, they're read - y to die once a - gain.

Gtr. 2 Riff C

f

4 (4) 2

*Chord symbols reflect overall harmony.
**Sing 1st & 2nd times only.

F#5 E5 A5 B5 C5 B5 A5

No one gets out, they're read - y to die. 1. An -

End Riff C

(2) (0) (0) 4 (4) 2 2 4

2. A5 B5 C5 B5 A5 F#5 E5

read - y to die once a - gain. No one gets out, they're

Gtr. 2: w/ Riff C
Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A (2 times)

(2) 2 4

Fill 1

Gtr. 4

tra

mf *p*

21 (21) 21 (21) 21 (21)

***Echo repeats.

To Coda 

A5 B5 C5 B5 A5 F#5 E5

read - y to die once a - gain. No one gets out, they're



Guitar Solo
 Gr. 1: w/ Riff B
 Grs. 2 & 4: ucei
 Gr. 3: w/ Rhy. Fig. 3 (3 times)
 NC.(B5)

A5 B5 C5 B5 A5 Csus#4

read - y to die.

Gr. 5 (dist.)

f

w/ bar



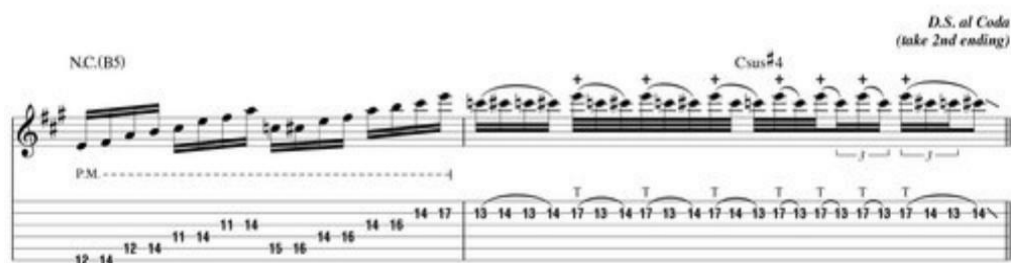
NC.(B5) Csus#4



NC.(B5) Csus#4

P.M.

D.S. al Coda (take 2nd ending)



 Coda

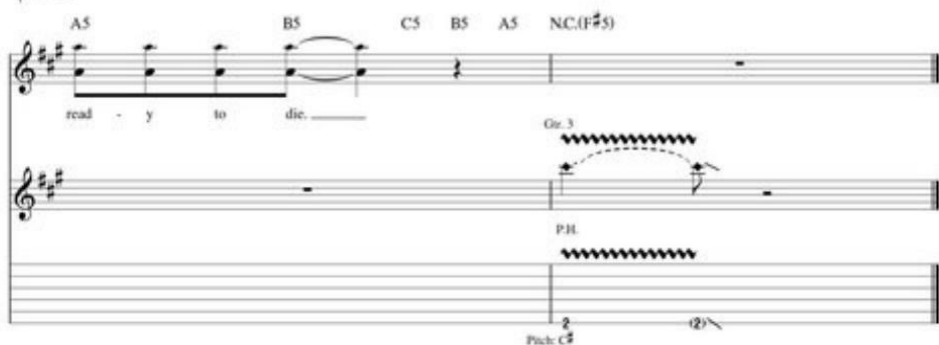
A5 B5 C5 B5 A5 NC.(F#5)

read - y to die.

Gr. 3

P.H.

Pick: C#



DARKEST DAYS

(Unplugged Version)

Written by
Zachary Wylde

Intro
Slowly $\text{♩} = 66$

G C C/B Am7 C

Gr. 1 (across)

mp
let ring ----- let ring ----- let ring ----- let ring -----

Verse
Gr. 1: w/ Rhy. Fig. 1 (3 times)

G C C/B Am7 C

1. Di - vid - ed soul of a trou - bled man: _____
2. For just one mo - ment of peace I long to know.

G C C/B Am7 C

the fi - nal fight, the fi - nal need to un - der - stand,
I can hear the storm clouds call - ing me back home.

G C C/B Am7 C

These tan - gled roots ripped from the ground.
The blood of the hur - ri - cane where the wa - ter is nev - er still.

A -

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G F C C/B Am7

ban - don - ment _ and wor - ry _ for - ev - er to _ be found _
 Life is a load - ed _ gun; _ love is a bul - let that some - times kills. }

Gr. 1

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

3 0 0 0 1 1 2 3 1 0 0 1 0 0 2 0 0

Chorus
 3rd time, Gr. 3: w/ Fill 1

G Am7 C Cadd9 C

Rain. Rain. Rain. Rain. _

Rhy. Fig. 2

let ring - - - - - let ring - - - - - let ring - - - - -

3 0 0 0 0 2 0 0 1 0 0 2 3 0 1 0 2 0

G F C C/B Am7

Take this hand _ of sor - row; take a way _ my dark - est _ days. _

End Rhy. Fig. 2

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

3 0 0 0 1 1 1 2 3 1 0 0 2 0 0 2 0 0

Fill 1
 Gr. 3

10

Gr. 1: w/ Rhy. Fig. 2 To Coda

G Am7 C Cadd9 C G F

Rain. Rain. Rain. Rain. ____ Take a - way - my dark - est ____ days; - re -

1. C C/B Am7 G C C/B

turn me for ____ I feel ____ they're here ____ to stay. ____

Gr. 1

let ring let ring sin.

Am7 C G Rhy. Fig. 3 C C/B

Am7 C 2. C C/B Am7

turn me for ____ I feel ____ they're here ____ to

End Rhy. Fig. 3

let ring let ring

Bridge

Dm

stay. Yeah, _ yeah, _ yeah, _ yeah, _

C G

let ring - - - - - let ring - - - - - let ring - - - - -

Dm7 C Cadd9 C Cmaj7 C6 C

Rain. Rain. Rain. Rain. Take it all _ a - way, _

Gtr. 3 (acous.)

mf

12 14 12 13 12 14

Gtr. 2 (acous.)

mf

5 7 5 7 4 5

Gtr. 1

let ring - - - - - let ring - - - - -

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 3

G

C

C/B

Am7

C

yeah. —

Gtr. 3

Gtr. 2

Gtr. 1: w/ Rhy. Fig. 1

G

C

C/B

Am7

C

Gtr. 1: w/ Rhy. Fig. 3

G

C

C/B

P.M.

Riff A

let ring

Am7 C

P.M. -----|

13-12 14-12 14-12-14 12 13-12 14-12 14-12-14 12 13-12 14-12 14-12-14 12 13-12 14-12 14-12-14 12

End Riff A

let ring -----|

5 8 5 7 5 5 8 5 8

Gr. 1: w/ Rhy. Fig. 1
Gr. 2: w/ Riff A
G C C/B

P.M. -----|

13-12 14-12 14-12-14 12 13-12 14-12 14-12-14 12 13-12 14-12 14-12-14 12 13-12 14-12 14-12-14 12

Am7 C

P.M. -----|

13-12 14-12 14-12-14 12 13-12 14-12 14-12-14 12 13-12 14-12 14-12-14 12 14-12 14-12-14 12

D.S. al Coda

⊕ Coda

C C/B Am7 G5

turn me for ___ I feel ___ they're here ___ to stay. ___

Gr. 1

let ring -----| let ring -----|

1 0 0 1 0 0 2 0 0 2 0 0

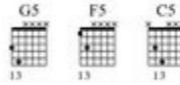
3



FIRE IT UP

Written by
Zachary Wylde

Tune down 1 step:
(low to high) D-G-C-F-A-D



Intro
Moderately slow Rock $\text{♩} = 92$
N.C.

Riff A **End Riff A**

Gr. 1 (dist.) mf

(Synth.) **2**

w/ talk box

T
A
B

Gr. 1: w/ Riff A (4 times)

Gr. 2 (dist.) mf

Rhy. Fill 1 End Rhy. Fill 1

*Gr. 3 (dist.) mf

*Two gtrs. arr. for one.
**Vol. swells (next 8 meas.)

Gr. 3 tacet

Gr. 2 Sub.

Pitch: F#

1st time, Gr. 2 tacet 1st time, Gr. 3: w/ Rhy. Fill 1

N.C.

Gr. 1 End Riff B

Riff B

1/2

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Gr. 1: w/ Riff B (1st 3 meas.)
G5
Rhy. Fig. 1

Gr. 3

Gr. 4 (dist.)

Riff C

w/ talk box

1/2

1/2

1/2

End Rhy. Fig. 1

(cont. in notation)
End Riff C

Gr. 1: w/ Riff B (1st 3 meas.)
Gr. 4: w/ Riff C

Gr. 3

P.M.

F5

C5

G5

Rhy. Fig. 2

End Rhy. Fig. 2

Verse

Gr. 3: w/ Rhy. Fig. 1 (1 3/4 times)
G5

1. Fi - re it up, let the en - gines roll. _ It's time to burn _ it down, _
2. Hell - fi - re doom, watch the ha - tred spin _ be - yond the speed _ of sound. _

Keep bleed - ing on till the day you die, _ for - ev - er love _ it loud, _ yeah. _
Fi - re it up, let the en - gines roll. _ It's time to burn _ it down, _ yeah. _

1st time, Gr. 3: w/ Rhy. Fig. 2
2nd time, Gr. 3: w/ Rhy. Fig. 3
G5

Interlude

Gtrs. 1 & 4: w/ Riffs B & C (both 2 times)
Gr. 3: w/ Rhy. Fig. 1 (1 3/4 times)

2nd time, Gr. 1: w/ Fill 3

1.

Gr. 3: w/ Rhy. Fig. 1 (1st meas.)

Fill 1
Gr. 1

Fill 2
Gr. 1

Rhy. Fig. 3
Gr. 3

Fill 3
Gr. 1

2. Chorus

G5 NC.(C5)

Keep mov - ing on, keep mov - ing on, keep mov - ing on.

Gr. 3

P.M. ----- 4

(G5) Gr. 2 tacet (C5)

Keep mov - ing on, keep mov -

Gr. 2 Riff D End Riff D

Gr. 3

P.M. ----- 4

Gr. 2 w/ Riff D (G5) Gr. 2 tacet Bb5

ing on, keep mov - ing on. Face your fear, ac - cept

Gr. 3

F5 NC.

your war. — It is what it is. —

P.H. P.H. P.H. P.H.

Pitch: D 1 3 3 1 3 1 3 3 1 3 1 3 3 1 3

Bb5 C5

Face your fear, ac - cept your war. — Oh. — yeah. —

P.M. —————

*While trilling, slide palm of right hand across 3rd string producing random harmonics.

Guitar Solo
Gtr. 3: w/ Rhy. Fig. 1 (2 times)
G5

F5 C5

Gtr. 2

G5

flutter bar flutter bar flutter bar

F5 C5 G5

fluto

NC.(C5)

Org. 2

Org. 3

Riff E

Org. 2

Org. 3

(G5)

Org. 2

Org. 3

Flatter bar w/ bar

End Riff E

P.M. --- 4

Gen. 2

Gr. 2

The musical score is for a guitar, grade 2. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The melody is written in eighth notes, starting on B4 and ending on B4. The bottom staff is a bass line with fingerings (1, 15, 17, 15, 18, 17, 15, 15, 15, 17, (17), 15, (15)) and fret numbers (17, 15, 18, 17, 15, 15, 15, 17, (17), 15, (15)). The piece ends with a double bar line and a final fret number of 0.

(GS)

(BbS)

(CS)

Cor. 3

15 16 17 18 19

(G5) *Reg.* *loco* *Fig.* (B \flat 5)

16 15 15 15 20 20 20 20

16/20 15/16

P.M. --- 4

3 0 3 0 3 0 3 0

(C5)

20 20 20 20 20 20 20 20 18 20

20/20 20/18

8 10 8 10 8 10 8 10 (9/10)

Outro

Gtr. 1 : w/ Riff II (till end)
 Gtr. 3 : w/ Riff, Fig. 1 (till end)
 Gtr. 4 w/ Riff C (till end)
 2nd time, Gtr. 2 (till end)

G5

F5

C5

G5

Repeat and fade

Gtr. 2

20 17

THE FIRST NOEL

Written by
Zachary Wyld

A

Moderately $\text{♩} = 116$

Gtr. 1 & 2 (acous.)

mf

D *D/F#* *G*

*Chord symbols reflect overall harmony.

D *Bm* *G* *D*

D/F# *G*

Bm *G* *D*

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B
G

Gtr. 2

7 8 10 12 9 10 12 12 10 9 12 10

Gtr. 1

7 6 7 9 7 8 10 10 8 7 9 7

Bm G Bm

12/14 12 10 12 10 9 10 9 12

11 9 7 9 7 6 9 6 7 6 10 8 7 9 7 6 9 7

G Bm A

7 10 7 10 7 9 7 9 7 9 9 11 9 7

9 6 7 9 9 11 9 7 7 9 7

Gr. 3 (acous.)

mf

6

6

3

Gr. 1 tacet
G

Gr. 2

Gr. 1

5 7 9 5 7 9 5 7 9 6 7 9 7 8 10 7 9 9/10 9 10

7 6 7 10 9 7 10 8 7 9 7

7 6 7

Bm

G

Gr. 3

Gr. 2

10 12 10 10 12 10 12 13 12 13 12 10 12

6 9

C

Gr. 3

D D/F# G D

Gr. 1 & 2

Measure 1: Treble staff has a whole rest. Bass staff has fret numbers 12, 10, 12, 10, 11. Measure 2: Treble staff has notes D4, E4, F#4, G4. Bass staff has fret numbers 9, 7, 9, 11. Measure 3: Treble staff has notes D4, E4, F#4, G4. Bass staff has fret numbers 9, 11. Measure 4: Treble staff has notes D4, E4, F#4, G4. Bass staff has fret numbers 9, 11.

Bm G D

Measure 5: Treble staff has notes B3, A3, G3, F#3. Bass staff has fret numbers 10, 12, 10, 11, 9, 7. Measure 6: Treble staff has notes D4, E4, F#4, G4. Bass staff has fret numbers 9, 7, 9, 7. Measure 7: Treble staff has notes D4, E4, F#4, G4. Bass staff has fret numbers 6, 11, 10, 12, 10, 11, 9. Measure 8: Treble staff has notes D4, E4, F#4, G4. Bass staff has fret number 7.

D/F# G Bm

Measure 9: Treble staff has notes D4, E4, F#4, G4. Bass staff has fret numbers 12, 10, 12, 10, 12. Measure 10: Treble staff has notes D4, E4, F#4, G4. Bass staff has fret numbers 11, 11, 9, 7. Measure 11: Treble staff has notes D4, E4, F#4, G4. Bass staff has fret numbers 6, 11, 10, 10, 11, 9. Measure 12: Treble staff has notes D4, E4, F#4, G4. Bass staff has fret numbers 7, 9, 7.

[illegible]

D Bm A G



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5



5 7 5 7 9 7 9 5

The second system of the musical score for 'The Wind' consists of a treble clef staff and a guitar fretboard diagram. The treble staff begins with a D major chord, followed by a Bm chord, and ends with an A chord. The guitar fretboard diagram shows the following fret numbers: 10 11 12, 10 11 12, 9 10 11 7 8 9, 6 10 9 7 9 7, 5 6 5 7 5 7.

The second system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The first measure is a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The second measure is a half note D5, followed by a quarter note E5, a quarter note F#5, and a half note G5. The third measure is a half note A5, followed by a quarter note B5, a quarter note C6, and a half note D6. The fourth measure is a half note E6, followed by a quarter note F#6, a quarter note G6, and a half note A6. The fifth measure is a half note B6, followed by a quarter note C7, a quarter note D7, and a half note E7. The sixth measure is a half note F#7, followed by a quarter note G7, a quarter note A7, and a half note B7. The seventh measure is a half note C8, followed by a quarter note D8, a quarter note E8, and a half note F#8. The eighth measure is a half note G8, followed by a quarter note A8, a quarter note B8, and a half note C9. The ninth measure is a half note D9, followed by a quarter note E9, a quarter note F#9, and a half note G9. The tenth measure is a half note A9, followed by a quarter note B9, a quarter note C10, and a half note D10. The eleventh measure is a half note E10, followed by a quarter note F#10, a quarter note G10, and a half note A10. The twelfth measure is a half note B10, followed by a quarter note C11, a quarter note D11, and a half note E11. The thirteenth measure is a half note F#11, followed by a quarter note G11, a quarter note A11, and a half note B11. The fourteenth measure is a half note C12, followed by a quarter note D12, a quarter note E12, and a half note F#12. The fifteenth measure is a half note G12, followed by a quarter note A12, a quarter note B12, and a half note C13. The sixteenth measure is a half note D13, followed by a quarter note E13, a quarter note F#13, and a half note G13. The seventeenth measure is a half note A13, followed by a quarter note B13, a quarter note C14, and a half note D14. The eighteenth measure is a half note E14, followed by a quarter note F#14, a quarter note G14, and a half note A14. The nineteenth measure is a half note B14, followed by a quarter note C15, a quarter note D15, and a half note E15. The twentieth measure is a half note F#15, followed by a quarter note G15, a quarter note A15, and a half note B15. The twenty-first measure is a half note C16, followed by a quarter note D16, a quarter note E16, and a half note F#16. The twenty-second measure is a half note G16, followed by a quarter note A16, a quarter note B16, and a half note C17. The twenty-third measure is a half note D17, followed by a quarter note E17, a quarter note F#17, and a half note G17. The twenty-fourth measure is a half note A17, followed by a quarter note B17, a quarter note C18, and a half note D18. The twenty-fifth measure is a half note E18, followed by a quarter note F#18, a quarter note G18, and a half note A18. The twenty-sixth measure is a half note B18, followed by a quarter note C19, a quarter note D19, and a half note E19. The twenty-seventh measure is a half note F#19, followed by a quarter note G19, a quarter note A19, and a half note B19. The twenty-eighth measure is a half note C20, followed by a quarter note D20, a quarter note E20, and a half note F#20. The twenty-ninth measure is a half note G20, followed by a quarter note A20, a quarter note B20, and a half note C21. The thirtieth measure is a half note D21, followed by a quarter note E21, a quarter note F#21, and a half note G21. The thirty-first measure is a half note A21, followed by a quarter note B21, a quarter note C22, and a half note D22. The thirty-second measure is a half note E22, followed by a quarter note F#22, a quarter note G22, and a half note A22. The thirty-third measure is a half note B22, followed by a quarter note C23, a quarter note D23, and a half note E23. The thirty-fourth measure is a half note F#23, followed by a quarter note G23, a quarter note A23, and a half note B23. The thirty-fifth measure is a half note C24, followed by a quarter note D24, a quarter note E24, and a half note F#24. The thirty-sixth measure is a half note G24, followed by a quarter note A24, a quarter note B24, and a half note C25. The thirty-seventh measure is a half note D25, followed by a quarter note E25, a quarter note F#25, and a half note G25. The thirty-eighth measure is a half note A25, followed by a quarter note B25, a quarter note C26, and a half note D26. The thirty-ninth measure is a half note E26, followed by a quarter note F#26, a quarter note G26, and a half note A26. The fortieth measure is a half note B26, followed by a quarter note C27, a quarter note D27, and a half note E27. The forty-first measure is a half note F#27, followed by a quarter note G27, a quarter note A27, and a half note B27. The forty-second measure is a half note C28, followed by a quarter note D28, a quarter note E28, and a half note F#28. The forty-third measure is a half note G28, followed by a quarter note A28, a quarter note B28, and a half note C29. The forty-fourth measure is a half note D29, followed by a quarter note E29, a quarter note F#29, and a half note G29. The forty-fifth measure is a half note A29, followed by a quarter note B29, a quarter note C30, and a half note D30. The forty-sixth measure is a half note E30, followed by a quarter note F#30, a quarter note G30, and a half note A30. The forty-seventh measure is a half note B30, followed by a quarter note C31, a quarter note D31, and a half note E31. The forty-eighth measure is a half note F#31, followed by a quarter note G31, a quarter note A31, and a half note B31. The forty-ninth measure is a half note C32, followed by a quarter note D32, a quarter note E32, and a half note F#32. The fiftieth measure is a half note G32, followed by a quarter note A32, a quarter note B32, and a half note C33. The fifty-first measure is a half note D33, followed by a quarter note E33, a quarter note F#33, and a half note G33. The fifty-second measure is a half note A33, followed by a quarter note B33, a quarter note C34, and a half note D34. The fifty-third measure is a half note E34, followed by a quarter note F#34, a quarter note G34, and a half note A34. The fifty-fourth measure is a half note B34, followed by a quarter note C35, a quarter note D35, and a half note E35. The fifty-fifth measure is a half note F#35, followed by a quarter note G35, a quarter note A35, and a half note B35. The fifty-sixth measure is a half note C36, followed by a quarter note D36, a quarter note E36, and a half note F#36. The fifty-seventh measure is a half note G36, followed by a quarter note A36, a quarter note B36, and a half note C37. The fifty-eighth measure is a half note D37, followed by a quarter note E37, a quarter note F#37, and a half note G37. The fifty-ninth measure is a half note A37, followed by a quarter note B37, a quarter note C38, and a half note D38. The sixtieth measure is a half note E38, followed by a quarter note F#38, a quarter note G38, and a half note A38. The sixty-first measure is a half note B38, followed by a quarter note C39, a quarter note D39, and a half note E39. The sixty-second measure is a half note F#39, followed by a quarter note G39, a quarter note A39, and a half note B39. The sixty-third measure is a half note C40, followed by a quarter note D40, a quarter note E40, and a half note F#40. The sixty-fourth measure is a half note G40, followed by a quarter note A40, a quarter note B40, and a half note C41. The sixty-fifth measure is a half note D41, followed by a quarter note E41, a quarter note F#41, and a half note G41. The sixty-sixth measure is a half note A41, followed by a quarter note B41, a quarter note C42, and a half note D42. The sixty-seventh measure is a half note E42, followed by a quarter note F#42, a quarter note G42, and a half note A42. The sixty-eighth measure is a half note B42, followed by a quarter note C43, a quarter note D43, and a half note E43. The sixty-ninth measure is a half note F#43, followed by a quarter note G43, a quarter note A43, and a half note B43. The seventieth measure is a half note C44, followed by a quarter note D44, a quarter note E44, and a half note F#44. The seventy-first measure is a half note G44, followed by a quarter note A44, a quarter note B44, and a half note C45. The seventy-second measure is a half note D45, followed by a quarter note E45, a quarter note F#45, and a half note G45. The seventy-third measure is a half note A45, followed by a quarter note B45, a quarter note C46, and a half note D46. The seventy-fourth measure is a half note E46, followed by a quarter note F#46, a quarter note G46, and a half note A46. The seventy-fifth measure is a half note B46, followed by a quarter note C47, a quarter note D47, and a half note E47. The seventy-sixth measure is a half note F#47, followed by a quarter note G47, a quarter note A47, and a half note B47. The seventy-seventh measure is a half note C48, followed by a quarter note D48, a quarter note E48, and a half note F#48. The seventy-eighth measure is a half note G48, followed by a quarter note A48, a quarter note B48, and a half note C49. The seventy-ninth measure is a half note D49, followed by a quarter note E49, a quarter note F#49, and a half note G49. The eightieth measure is a half note A49, followed by a quarter note B49, a quarter note C50, and a half note D50. The eighty-first measure is a half note E50, followed by a quarter note F#50, a quarter note G50, and a half note A50. The eighty-second measure is a half note B50, followed by a quarter note C51, a quarter note D51, and a half note E51. The eighty-third measure is a half note F#51, followed by a quarter note G51, a quarter note A51, and a half note B51. The eighty-fourth measure is a half note C52, followed by a quarter note D52, a quarter note E52, and a half note F#52. The eighty-fifth measure is a half note G52, followed by a quarter note A52, a quarter note B52, and a half note C53. The eighty-sixth measure is a half note D53, followed by a quarter note E53, a quarter note F#53, and a half note G53. The eighty-seventh measure is a half note A53, followed by a quarter note B53, a quarter note C54, and a half note D54. The eighty-eighth measure is a half note E54, followed by a quarter note F#54, a quarter note G54, and a half note A54. The eighty-ninth measure is a half note B54, followed by a quarter note C55, a quarter note D55, and a half note E55. The ninetieth measure is a half note F#55, followed by a quarter note G55, a quarter note A55, and a half note B55. The hundredth measure is a half note C56, followed by a quarter note D56, a quarter note E56, and a half note F#56. The hundred and first measure is a half note G56, followed by a quarter note A56, a quarter note B56, and a half note C57. The hundred and second measure is a half note D57, followed by a quarter note E57, a quarter note F#57, and a half note G57. The hundred and third measure is a half note A57, followed by a quarter note B57, a quarter note C58, and a half note D58. The hundred and fourth measure is a half note E58, followed by a quarter note F#58, a quarter note G58, and a half note A58. The hundred and fifth measure is a half note B58, followed by a quarter note C59, a quarter note D59, and a half note E59. The hundred and sixth measure is a half note F#59, followed by a quarter note G59, a quarter note A59, and a half note B59. The hundred and seventh measure is a half note C60, followed by a quarter note D60, a quarter note E60, and a half note F#60. The hundred and eighth measure is a half note G60, followed by a quarter note A60, a quarter note B60, and a half note C61. The hundred and ninth measure is a half note D61, followed by a quarter note E61, a quarter note F#61, and a half note G61. The hundred and tenth measure is a half note A61, followed by a quarter note B61, a quarter note C62, and a half note D62. The hundred and eleventh measure is a half note E62, followed by a quarter note F#62, a quarter note G62, and a half note A62. The hundred and twelfth measure is a half note B62, followed by a quarter note C63, a quarter note D63, and a half note E63. The hundred and thirteenth measure is a half note F#63, followed by a quarter note G63, a quarter note A63, and a half note B63. The hundred and fourteenth measure is a half note C64, followed by a quarter note D64, a quarter note E64, and a half note F#64. The hundred and fifteenth measure is a half note G64, followed by a quarter note A64, a quarter note B64, and a half note C65. The hundred and sixteenth measure is a half note D65, followed by a quarter note E65, a quarter note F#65, and a half note G65. The hundred and seventeenth measure is a half note A65, followed by a quarter note B65, a quarter note C66, and a half note D66. The hundred and eighteenth measure is a half note E66, followed by a quarter note F#66, a quarter note G66, and a half note A66. The hundred and nineteenth measure is a half note B66, followed by a quarter note C

Bm G A

Em G Bm

Em G

Bm

Em G Bm

Gtr. 1
 Gtr. 3 tacet
 A
 Gtr. 3
 Gtr. 2
 (7)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody is characterized by eighth-note runs and quarter notes. Below the staff, the fretboard positions for the left hand are indicated by numbers 7, 9, 11, and 12. The score includes a repeat sign at the end of measure 4 and a double bar line at the end of measure 8. The piece concludes with a final double bar line and a repeat sign.

A

(9)

G

E

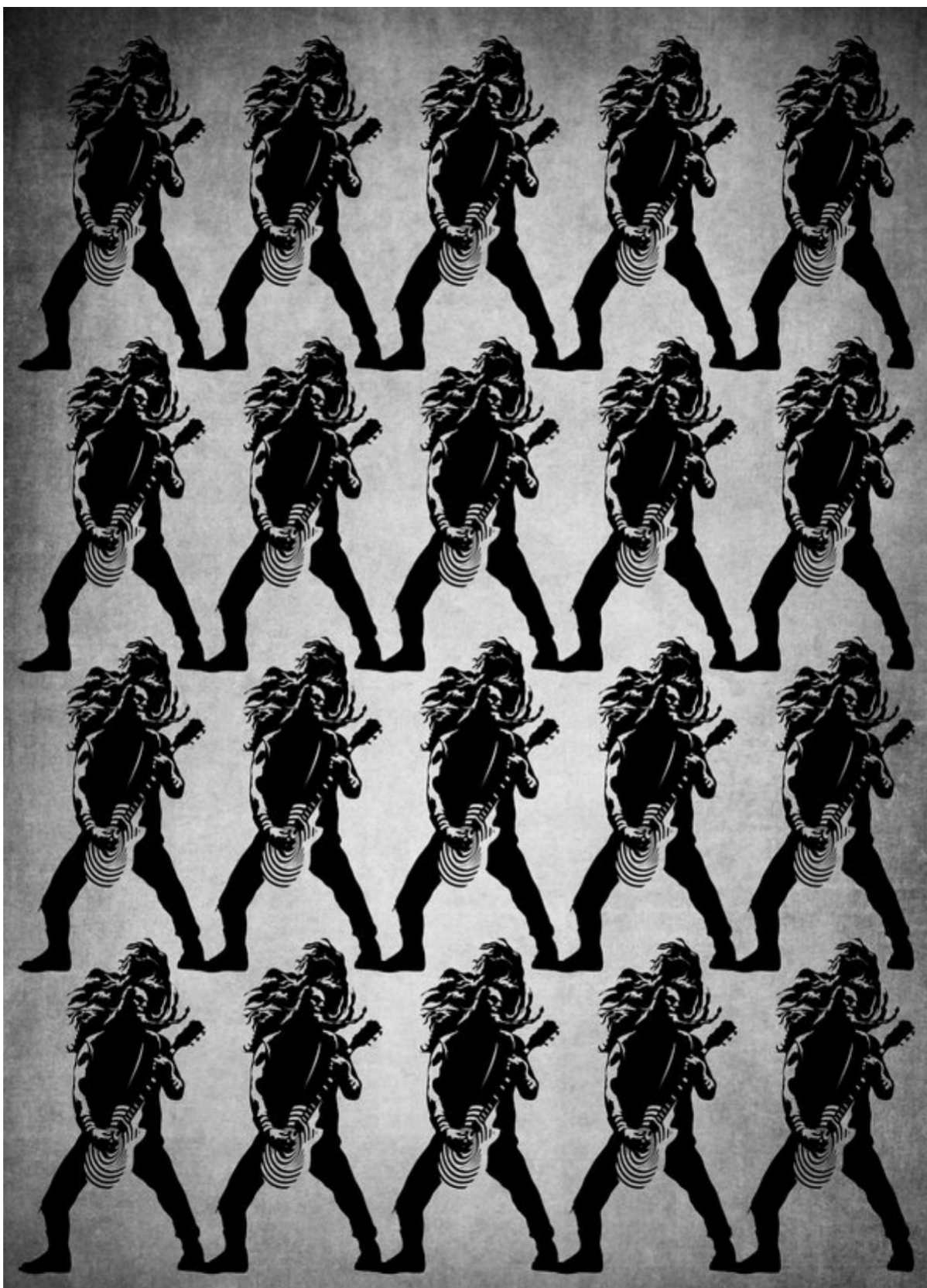
Gr. 3 D D/F# G D

Gr. 1 & 2

Bm G D

D/F# G Bm

Gtr. 1, 2 & 3 G D



FUNERAL BELL

Written by
Zachary Wylde

Drop B tuning, down 1/2 step:
(low to high) Bb-Ab-Db-Cb-Bb-Eb

Intro
Moderately ♩ = 112

*Gtr. 1 (dist.) **B5 RIFF A End RIFF A

f P.M. T.A.B.

**Two gtrs. arr. for one
**Chord symbols reflect overall harmony.

RIFF B

f P.M. T.A.B.

A5 End RIFF B

f P.M. T.A.B.

Gtr. 1: w/ RIFF B (2 times)
E5/B RIFF C D5/B A5/B B5 A5

***Gtr. 2 (dist.)

f P.M. T.A.B.

***Doubled throughout

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E5/B D5/B A5/B B5 A5 End Riff C

Verse
Gtr. 2 tacet
B5

1. Drunk - en, drugged - up, com - plete - ly shot to hell. _____
loss of one's self in - side the wheel of doom. _____

Gtr. 1

Left _____ be - hind, _____ ain't noth - ing left to sell. _____
Gen - o - cide _____ is com - ing way too soon. _____

A5 N.C.

Oh, _____ ain't noth - ing left to
Oh, _____ way too

P.H. P.H.-----4

Pitch: G# G# A G#

Chorus
 Gr. 1 tacet
 3rd time, Gr. 5 tacet

B5 E5 D5 A5

Oh, _____ so

Gr. 1 Rhy. Fig. 1

B5 E5 D5 A5 B5 E5 D5

high and then I fell. _____ Oh, _____

A5 B5 E5 D5 N.C.

can't stop the _____ ring - ing of my fu - ner - al

End Rhy. Fig. 1

P.H. P.H.

Pick: A 3 0 3 A

Gr. 1: w/ Riff B (2 times)
 Gr. 2: w/ Riff C

E5/B D5/B A5/B B5 A5

bell.

E5/B D5/B A5/B B5 A5

Gr. 1: w/ Rhy. Fig. 1 (last meas.)
N.C.

2. The - ing. _____

1st time, Gr. 1: w/ Rhy. Fig. 1
2nd time, Gr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)

B5 E5 D5 A5 B5 E5 D5 A5

Oh, _____ so high and then I fell. _____

To Coda

B5 E5 D5 A5 B5 E5 D5 N.C.

Oh, _____ can't stop the _____ ring - ing of my fu - ner - al

Interlude
Gr. 1: w/ Riff A (3 1/2 times)
B5

bell.

Gr. 3

Gr. 4 (dist.)
divisi

mp

mp

w/ sustainer

10

N.C.

Gr. 3

Gr. 4

Gr. 1

6

6

6

6

*A.H.

4

4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0

*As before

B5

D5 E5 F5 E5 D5 F5 E5 D5

Gr. 5

Gr. 1

E5 F5 E5 D5 F5 E5 D5

D.S. al Coda
(take 2nd ending)

ES N.C.

hold bend hold bend

*A.H.4

*As before

2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0

⊕ Coda

B5 ES D5 N.C.

stop the ring ing of my fu ner al

Gtr. 1

*A.H.4

*As before

4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0

Outro

Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Riff C

E5/B D5/B A5/B B5

bell.

Gtr. 1 E5/B D5/B A5

P.M.4

B5 N.C.

P.M.4

Pitch: C#

**Refers to harmonic only.

HELL IS HIGH

Written by
Zachary Wylde



Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderate Rock $\text{♩} = 138$

N.C.

Riff A1

Gtr. 2 (dist.)

f P.M. P.H.

Gtr. 1 (dist.)

f P.M. P.H. Pitch: C

Gtrs. 1 & 2: w/ Riffs A & A1 (2 times)

Gtr. 3 (dist.)

mf w/ slide

Gtrs. 1 & 2: w/ Riffs A & A1 (4 times)

Gtr. 3: tacet

N.C.

(Ab. _____) Ab. _____

Ab. _____ Ab.) _____

Verse

3rd time, Gtr. 4 tacet

Gtr. 1 & 2 tacet

G5
Gtr. 1 & 2

1. Hell is high, and so am I. when A
2. Hell is high, and you all know when the
3. Hell is high, (and) so are you. Take a

*F5 Eb5
junk - ie's rush, fly - ing a - cross the sky. } A
ped - al hits the floor it's time to roll. }
look in the mir - ror, yeah, you know it's true. }

*Chord symbols reflect overall harmony.

G5
mil - lion miles an ho - ur, no, it ain't e - nough. Ma -

F5 Eb5
chine gun mind and a junk - ie's rush.

Chorus

G5 F5 Eb5
{ 1., 2. Life is good, } life is fine.
{ 3. Life is good, yeah, }

Gtr. 1 & 2 Riff B End Riff B
mf
w/ clean tone
let ring ----- let ring ----- let ring -----
3 3 5 6 3 4

Gtr. 1 & 2: w/ Riff B To Coda
G5 F5 Eb5
Pull the trig - ger one more time.

Gtrs. 1 & 2: w/ Riffs A & A1 (8 times)

N.C.

(Ah.)

1., 7., 8.

Gtr. 4 (dist.)

f

P.S.

Guitar Solo

Gtrs. 1 & 2: w/ Riffs A & A1 (4 times)

N.C.

Bra

luc

Bra

D.S. al Coda

Coda

Gtrs. 1 & 2: w/ Riffs A & A1 (10 times)

N.C.

G5

Gtrs. 1 & 2

Play 10 times

(Ah.)

Ah.)



I DON'T WANT TO CHANGE THE WORLD

Words and Music by
Ozzy Osbourne, Zakk Wylde,
Randy Castillo and Lemmy Kilmister

Tune down 1/2 step:
(low to high) D-A-D-G-B-D

Intro

Moderately fast Rock ♩ = 126

NC. A5 C5 D5 A5 NC.

Shouted: U/h!

Gr. 1 (dist.)

f P.M. - - - - - P.M. - - - - - P.M. - - - - -

TAB 15 2 0 0 2 0 0 0 0 3 3 7 2 0 0 2 3 7

* Chord symbols reflect basic harmony.

A5 C5 D5 A5 C5 D5

Let me see a rock 'n' roll crowd.

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.H. P.M. - - - - - P.M. - - - - -

A5 D5 Csus2 A5 C5 D5 A5 D5 C5

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.H. - - - - -

Pick: G A G

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Verse

A5

I, Stand - ing at the cross - roads, world spin - ning round and round, ... Know which way I'm go - ing, you can't

C5 D5

bring me down, ...

* Lightly rest the edge of the R.H. palm perpendicular to and across the strings.
Starting at the pickups, steadily slide the palm down the fretboard while the L.H. performs the indicated pulloffs.

A5 D5 Csus2 A5 C5 D5 A5 D5 C5

Don't you try ac - cuse me no o - rig - i - nal sin, I don't need your pit - y for the

A5 N.C.

Don't you try ac - cuse me no o - rig - i - nal sin, I don't need your pit - y for the

A5 * C5/A D5/A A5 D5 Csus2

shape _ I'm _ in. _

P.M. - 4 P.M. - - - - - 4

* Bass plays A.

A5 ** C5/A D5/A A5 D5 C5 Chorus A5 D/F#

I _ don't wan - na

*** *trav* *loco* P.H.

P.M. - 4 P.M. - - - - - 4 P.M. - 4 P.M. - 4

** *sim.* *** Refers to harmonic only.

G5 D/F# G5 D/F# A5

change _ the world, _ I don't want the world to change me. _

P.M. - - - - - 4

D/F# G5 D/F# G5 D/F#

I _ don't wan - na change _ the world, _ I don't want the world to change

loco

Interlude

A5

C5/A

D5/A

Interlude

A5

C5/A

D5/A

A5 D5 Csus2 A5 C5/A D5/A A5 D5 C5

P.M. - 4 P.M. - - - - 4 P.M. - 4 P.M. - 4 P.H. - - - - 4

Ph: G A G

Verse

A5

2. Tell me I'm a sin - ner, I got news _____ for _____ you, I

P.M.

P.M.

musical score for the song "I spoke to God this morning and He don't like you." The score is written for guitar and voice. The guitar part is in the key of D major (two sharps) and 4/4 time. It features a melodic line in the first staff and a bass line in the second staff. The voice part is written in the third staff. The lyrics are: "I spoke to God this morning and He don't like you." The score includes a capo position of 2 (Csus2) and a D5 chord. The guitar part includes a P.M. (Pedal Point) section and a final chord.

The musical score for 'The Old Rugged Tree' is presented in three systems. The first system shows the vocal melody in G major (one sharp) with lyrics 'tell - ing all the peo - ple the o - rig - i - nal sin. He'. Chords A5, C5/A, D5/A, and D5 are indicated above the staff. The second system shows the guitar accompaniment in G major, featuring a descending eighth-note pattern. Chords A5, D5, and Csus2 are indicated above the staff. The third system shows the bass line in G major, featuring a descending eighth-note pattern. Chords A5, D5, and Csus2 are indicated above the staff.

[illegible]

G5 D/F# G5 D/F# A5

change... the world... I don't want the world to change me...

Pitch: D E D E

Bridge

F#5 B5 A5

You know it ain't eas - y.

Rhy. Fig. 2 End Rhy. Fig. 2

P.M.

Gtr. 1: w/ Rhy. Fig. 2 (3 times)

F#5 B5 A5 F#5

You know it ain't fair. So

B5 A5 F#5 B5 A5

don't try and please me, be - cause I real - ly don't care.

Guitar Solo

C5 G5

Gtr. 1

E5

Bra ----- 3

let ring - - - 4

let ring - - - 4

17 17 16 12 12 15 12 17 17 16 12 15 12 17 17 16 12 12 17 15 12 17 12 16 12 16 17

* Played behind the beat.

Bridge

A5 G5

Don't tell me sto ries 'cause

Bra ----- 3

loco

mf let ring - - - 4

21 17 16 21 17 16 16 18 22 18 22 18 22 21 1/2 1/2

** Played ahead of the beat.

D/F# Asus4 A G5

yes ter day's glo ries have gone a way, so

let ring - - - 4 let ring - - - 4 let ring - - - 4 let ring - - - 4

3 5 4 4 4 2 x 3 2 2 2 1/2 2 2 2 2 2 4 5 0 5 3

Dadd4/F# A G5

far a way, I've heard it said there's a

let ring - - - 4

4 0 3 5 3 0 6 5 4 2 4 2 4 2 2 2 2 2 5 0 5 0 5

Dadd4/F# **Asus4** **A**

light up a head; Lord, I hope and pray

let ring -----4

G5 **Dadd4/F#** **A5**

I'm here to stay, yeah.

let ring -----4

Interlude

A5 **C5/A** **D5/A** **A5** **D5** **Csus2** **A5** **C5/A** **D5/A**

P.M. -4 P.M. -----4 P.M. -4 P.M. -----4

A5 **D5** **C5** **Verse** **A5**

3. Tell me I'm a sin - ner, I got news for you, I

P.H. -----4 P.S.

Pitch: G A G

N.C. A5 C5/A D5/A

s - p - o - k - e to G - o - d this m - o - r - n - i - n - g and H - e d - o - n't l - i - k - e y - o - u . . . D - o - n't y - o - u t - r - y a - c - c - u - s - e m - e n - o o -

P.M. - 4 P.M. - - - - - 4

17

A5 D5 Csus2 A5 C5/A D5/A A5

r - i - g - i - n - a - l s - i - n . . . I d - o - n't n - e - e - d y - o - u - r p - i - t - y f - o - r t - h - e s - h - a - p - e . . . I'm i - n . . .

P.M. - 4 P.M. - - - - - 4 P.H.

pitch: E

Chorus
Gr. 1 w/ Rhy. Fig. 1 (1 1/2 times)

A5 D/F# G5 D/F# G5 D/F#

I d - o - n't w - a - n - n - a c - h - a - n - g - e . . . t - h - e w - o - r - l - d , . . . I d - o - n't w - a - n - t t - h - e w - o - r - l - d t - o c - h - a - n - g - e

A5 D/F# G5 D/F#

m - e . . . I d - o - n't w - a - n - n - a c - h - a - n - g - e . . . t - h - e w - o - r - l - d , . . . I

G5 D/F# A5 D/F#

d - o - n't w - a - n - t t - h - e w - o - r - l - d t - o c - h - a - n - g - e m - e . . . I d - o - n't w - a - n - n - a

Gr. 1

5 5

5 steady gliss.

G5 D/F# G5 D/F# A5

change _ the world, _ I don't want the world to change me. _

D/F# G5 D/F# G5 D/F#

I _ don't wan - na change _ the world, _ I don't want the world to change

A5

me, _ o, o, o!

Outro
A5 C5/A D5/A

A5 D5 C#sus2 A5 C5/A D5/A A5 D5/A C5/G

P.M. - 4 P.M. - - - - 4 P.M. - 4 P.M. - 4 P.H. - - - - 4

Pitch: G A G

IN THIS RIVER

Written by
Zachary Wylde

Em C G D Cadd9 Am Asus2

23 32 1 3 4 132 32 4 231 23

Intro
Slowly ♩ = 88

Em Rhy. Fig. 1 C G D End Rhy. Fig. 1

Gr. 1: w/ Rhy. Fig. 1 (2 1/2 times)
Em C

Gr. 2 (dist.)
mp
w/ sustainer
f/bk.

TAB 7 (7)

***Vol. swells

Gr. 3 (dist.)
mp
w/ sustainer

TAB 17

*Piano arr. for gr.

Gr. 2 tacet
G D Em C G D Em C G

Gr. 3

(17) 16 17 16 14 16 17 16

Gr. 1: w/ Rhy. Fig. 1 (2 times)
Em C G D Em C G D

Gr. 3

14 (14) (14) 14 (14)

***Swell vol. a bit louder.

Pitches: E [Refers to f/bk. only (next 3 meas.)]

Gr. 4 (dist.)
mp

Gr. 2
divisi
mp

12 15 14

1w/ sustainer

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Gr. 1: w/ Rhy. Fig. 1 (3 times)
1st time, Gr. 4 tacet
2nd time, Gr. 2 tacet
2nd time, Gr. 3: w/ Fill 1
Em

2nd time, Gr. 3: w/ Fill 1

Em C G D Em C

The musical notation shows a single staff with a treble clef and a key signature of one sharp (F#). The tempo/mood is '2nd time, Gr. 3: w/ Fill 1'. The notes are: Em (half note), C (quarter note), G (quarter note), D (quarter note), Em (half note), C (quarter note). There are rests before the first Em and after the final C. The chords Em, C, G, D, Em, and C are indicated above the staff.

Figure 1

[illegible]

Ger. 2



(14)			

gain and a - gain, —
on - ly one left, — } This storm that's bro - ken me, my on - ly friend, — Yeah, —

Gr. 3

Musical notation for Grade 3, Treble Clef, Key of D major. The melody consists of: a whole rest, a half rest, a quarter rest, a quarter note D4, a half note E4, a quarter note F#4, a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The final note C5 has a fermata.

[illegible]

Chorus

3rd time, Gr. 4 tacet (next 8 meas.)

G Rhy. Fig. 2 C Cadd9 C G

Gr. 1

In this riv - er all shall fade to black. In this riv - er ain't no

Gr. 3 RIFF A

Gr. 4 RIFF A1

(12) 10 12 12 12

*3rd time, omit tie. Note is sounded w/ vol. swell.

C Cadd9 C G Am Asus2 Am Asus2

com - ing back. In this riv - er all shall fade to

14 12 12 12 11 12 14 17

1.

C Cadd9 C Cadd9 C End Rhy. Fig. 2

black Ain't no com - ing back.

Gr. 1: w/ Rhy. Fig. 1 (2 times)
Gr. 4 tacet
Em C

End RIFF A
Gr. 3
End RIFF A1

(17) 12 15 16 17

G D Em C G D

16 14 16 17 16 14

12.

Chords: C, Cadd9, C, Cadd9, C

Gtr. 1: w/ Rhy. Fig. 2
1st time, Gtrs. 3 & 4: w/ Riffs A & A1
2nd time, Gtr. 3: w/ Riff A (1st 7 meas.)
G

black. In this riv - er all shall

17 12

Chords: C, Cadd9, C, G, C, Cadd9, C

fade to black. In this riv - er ain't no com - ing back.

Chords: G, Am, Asus2, Am, Asus2, C, Cadd9, C

To Coda

In this riv - er all shall fade to black.

Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1 (4 times)

Chords: Cadd9, C, Em, C, G, D, Em, C

Ain't no com - ing back.

Gtr. 5 (dist.)

w/ wah-wah as filter

1/2 1/2 1/2

4 2 (2) 4 5

G D Em C

rake ----- grad. bend

G D

Em C G D

D.S. al Coda
(take 2nd ending)

rake -----

♢ Coda

Cadd9 C G

Gtr. 1

Ain't no com - in' back.

Gtr. 3



LORDS OF DESTRUCTION

Written by Zachary Wylde

Drop B tuning, down 1 step:
(low to high) A-G-C-F-A-D

Intro
Moderately fast $\text{♩} = 148$
Half-time feel
N.C.

Gr. 2 (dist.)

f $\frac{1}{2}$ *584.*

Pitch: B

Gr. 1 (dist.)

Riff A

End Riff A

f *w/ flanger* *let ring throughout*

TAB

Gr. 2

Gr. 1: w/ Riff A (2 times)

grad. release

(7) (7)

grad. release

$\frac{1}{2}$ 1

(7) (12) (12)

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Gr. 2

(12)

Gr. 1

flanger off

NC.

Bra

Harm.

let ring

Pitch: G

Rhy. Fig. 1

P.M.

Bra

let ring

Play 4 times

End Rhy. Fig. 1

P.M.

N.C.
Riff B
loco

Rhy. Fig. 2

P.M.-----4

End Riff B

End Rhy. Fig. 2

P.M.-----4

Verse

Gtr. 1: w/ Rhy. Fig. 2 (3 times)
Gtr. 2: w/ Riff B (3 times)

N.C.

1. Walk in my world of war and mass con - fu - sion. Peace is a word that no
shot - gun of life, the spread of all the ash - es. Wheels of the tank, the soul

one cares of know - in'. Death is the drug of choice a - mongst the mass - es.
in which it smash - es. O - ceans of blood, the shore of all the fall - en.

En - gines of Hell for - ev - er burn - in' fast - er. } Ow! _____
Hole in the ground for - ev - er al - ways call - in'. }

Ow! _____

Gr. 2 NC

Gr. 1 Riff C

Gr. 1 Riff C

4th time to Coda

Gr. 1 Riff C

Gr. 1: w/ Rhy. Fig. 1
N.C.

Gr. 2 *Bra*-----

Harm.-----
let ring-----

Pitch: G G G G G G G G G

D.S. al Coda
(take repeat)

Gr. 1: w/ Rhy. Fig. 2
Gr. 2: w/ Riff B
N.C.

2. The

⌘ Coda

Chorus
Gr. 2 tacet
N.C.

Lords of de - struc - tion.

Bra *loco* *Bra* *loco* Rhy. Fig. 3

P.H. P.H.

10 0 6 0 6 2 0 0 7 5

Pitch: C C

1., 2., 3. || 4.

Lords of de - struc - tion. Lords of de - struc - tion!

Gr. 1 End Rhy. Fig. 3 Gr. 2

Gr. 1 *divisi*

17

Guitar Solo
N.C.

Gtr. 2

Gtr. 1 Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 1: w/ Rhy. Fig. 4 (3 times)

Gtr. 2

Gtr. 1: w/ Rhy. Fig. 3 (2 times)
N.C.

grad. bend

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: tacet
NC.

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
NC.

Gtr. 2: *Bra*

Harm.
let ring

Pitch: G G G G G G G G

Bra

Harm.
let ring

Pitch: G G G G G G G G

1st time, Gtr. 1: w/ Riff C (2 times)
2nd time, Gtr. 1: w/ Riff C (1 3/4 times)
NC.

loco

2nd time, Gtr. 1: w/ Riff C

Gu. I: w/ Rhy. Fig. 1 (till end)

N.C.

Fig.

Harm. (till end)
let ring (till end)

Pitch: G

Fig.

Pitch: G

Fig.

Pitch: G

Fig.

Pitch: G

Fig.

Pitch: G

LOSIN' YOUR MIND

Written by Zachary Wylde

Slow Rock ♩ = 80

N.C.
*Gtr. I

Intro

mf *let ring* *sl*

*Banjo arr. for gtr.
Tuning low to high: D A D G A D.

C5 D5 A5 Bb5

1/4 1/4 1/4 1/4

N.C.
Riff A (Gtr. I)

f *let ring* *sl* 1/4

Riff A1 (*Gtr. II)

f 1/4 Full *slm.* 1/4

*Tune down: ⑤ = D (All other strgs. tuned normally.)

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w/Riff B

what I saw, well, I could - n't be - lieve... Who are you? What might I _____ be?

E5 F5 E5 F5 E5 w/Fill 2 N.C. w/Rhy. Fill 1

Things _____ a be - a go - ing on, _____ A - go - in' on, _____ ba - by.

Chorus
w/Rhy. Fig. 1 (4 times)
D5 D7 D6 Bb(b5)/D N.C. D D7

Stare at the sun, _____ One means three, _____ You're at the helm _____ of _____ in - let ring - - - - 4

Fill 2 (Gtr. I)

Rhy. Fill 1 (Gtr. II)

Rhy. Fig. 1 (*Acous. gtr.)

*Tuning low to high: D A D G A D.

D6 Bb(5)/D.N.C. D5 D7 D6 Bb(5)/D.N.C.

san - i - ty, in - san - i - ty. Well, if you look now, babe, I'm the one you just might find.

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

let ring - - - - 4

D D7 Bb5 (Acous. gtr. out) w/Riffs A & A1 C5 G5 N.C.

But you're too far gone. Now you're just los - in' your mind. (*Mind).

Full P.M. - 4 pick slide sl

*Doubled w/2nd gtr. (tuned like Gtr. II) till end of next bar. *Fade in (throughout).

2nd Verse (Gtr. I tacet) w/Riff B (Gtr. II) F5 D5 F5 D5 F5 D5 F5 G5 N.C. Substitute Rhy. Fill 2

Check it. Want - ing just to get a - way. One more fix you'll be o - kay.

(resume Riff B) ES F5 ES F5 ES w/Fill 1 (Gtr. I) w/Rhy. Fill 2 w/Riff B N.C.

Lord, the things - ya do. Well, I try and try - to talk ya down. You're

Rhy. Fill 2 (Gtr. II)

ESF5 ES F5 E5 w/Fill 2 (Gtr. I) w/Rhy. Fill 2
N.C.

so damn high you can't hear a sound... Yeah, yeah, yeah, lit - tle things ya do, things you do.

Chorus
w/Rhy. Fig. 1 (4 times)
D5 D7 B \flat (5)/D N.C. D D7

Once you start, just can't stop. You start to shake, ma - ma,

let ring - - - - 4

P.M., P.M., P.M., Full, P, Full, P.M., P.M.

D6 B \flat (5)/D N.C. D5 D7

'cause you're fall - in' a - part. (You're fall - in' a - part.) En - gines keep - a burn - in' on,

P.M., sl, H, H, P.M., P.M.

D6 B \flat (5)/D N.C. D D7 B \flat 5 C5 (Acous. gtr. out) G5

burn-in' out of time, yeah. You're too far gone. Now you're just los - in' your

P.M., sl, Full, P, Full, P.M., pick slide, sl

*Doubled as before till double bar.

w/Fill 1
N.C.

mind. _____ (Mind.) _____

Now you're just los - in' your

B♭5 C5 G5

Riff C

w/Fill 1
N.C.

mind. _____ (Mind.) _____

That's right. Now you're just los...

B♭5 C5

(end Riff C) *Gtr. III

Gtr. I II

*w/slide w/light distortion

Interlude
A
*Gtr. III

mf

G5 A

*Standard tuning

Gtr. II

mf clean tone
*let ring

w/phase shifter

*till double bar, sl

G5 Dadd4 Cadd9 G/B

Ah

Str -
Fdbk.

w/heavy distortion

Fdbk.

*Fret notes w/slide.
Fdbk. created w/E-bow effect.

p

h

Dadd4 C G/B

Ah

Str -
Fdbk.

Fdbk.

(cont. in slashes)

*Phase shifter off,
Dist-on.

*Doubled as before (next 3 bars only).

****Standard tuning.** Allow open 1st & 2nd strgs. to sound through sympathetic vibration.

*Imaginary fret numbers located approx. over middle pickup.

*Doubled as before (next 5 bars only)

*Chord implied by bass.

F5 Gtr. II G5 F5 N.C.(D) Gtr. IV (Gtr. IV out) *sl*

F5 G5 F5 A5 (cont. in notation)

Gtr. II

Oh, yeah.

Gtr. II (cont. in slashes) Gtr. III

w/slide

Chorus
w/Rhy. Fig. 1 (4 times) & Fill 3

D5 D7 D6 Bb(5)/D N.C. D D7

Ya pass through time with-out a move. You're the one, Lord,

let ring - - - 4

P.M. - - - 4

D6 Bb(5)/D N.C. D5 D7 D6 Bb(5)/D N.C.

that's be-in' used. (You're be-in' used.) And if you'd look, child, look, ya just might find.

let ring - - - 4

P.M. - - - 4

H H

Fill 3 (Gtr. III)

(Gtr. III out)

(w/slide)

D D7 B♭5 (Acous. gtr. out) C5 G5 w/Riff C (Gtr. II) & Fill 1 N.C.

But you're too far gone. Now you're just losin' your mind. (Mind.)

Full pick slide sl

*Doubled as before (next 11 bars).

B♭5 C5 G5 w/Fill 1 N.C.

Now you're just losin' your mind. (Mind.)

B♭5 C5 B♭5 C5

Gtr. II

Oh, yeah. Now you're just losin' Love, I'm-a keep on a-bus-in' you.

B♭5 C5

Free time

sl

(Gtr. II out)

Now you're just lose, oh, yeah. (Spoken:) You're just losin' your mind.

Tempo I (♩ = 80)
N.C.
Gtr. I

let ring..... 4

let ring..... 4

sl

1/4 1/4 1/4 1/4 G9(no3rd)

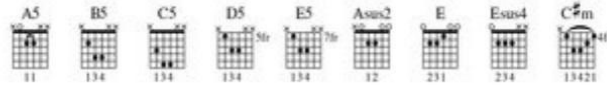
let ring..... 4 grad rit.

1/4 1/4 1/4 1/4



MAMA, I'M COMING HOME

Words and Music by
Ozzy Osbourne and Zakk Wylde



Tune down 1/2 step:
(low to high) B-A-D-G-B-Es

Intro

Moderately slow $\text{♩} = 69$

*N.C.

**Gtr. 1 & 2

E

Gtr. 1 (acous.)

mp w/ pick & fingers
let ring throughout

12 12 11 (11) 9

*Chord symbols reflect implied harmony. **Composite arrangement. Gtr. 2: 12-str. acous. *mf*

2 0 1 0 0 1 4 2

Verse

E

1. Times have changed, ... and times are strange, ...

Rhy. Fig. 1

2 0 0 0 0 0 1 4 0 2

Asus2

here I come, ... but I ain't the same. ...

Ma-ma, I'm com-ing home, ...

2 0 0 0 0 0 1 4 0 2

0 2 2 0 2 2 0 2 2

Chorus 1 & 2: w/ Rhy. Fig. 1

Times gone by ____ it seems to be ____ you

End Rhy. Fig. 1

could have been... a bet-ter friend to me... Ma-ma, I'm com-ing home... You

Pre-Chorus

C#m A E Esus4 E Esus4 E

took me in ____ and ____ you drove me out... yeah you had me hyp-no-tized... yeah...

Chorus 1 & 2

C#m A B

Lost and found, and ____ turned a-round ____ by the fire in ____ your eyes. 2. You

Verse

Chorus 1 & 2: w/ Rhy. Fig. 1 (2 times)

E

made me cry... you told me lies... but I can't stand to say good-bye...

Chorus 3 (dec.)

mf w/ dist.

Asas2

E

Ma-ma, I'm com-ing home... I could be right... I could be wrong... it

hurts so bad it's been so long. Ma-ma, I'm com-ing home...

Gtr. 3

Dab. 4 (elec.)

§ Pre-Chorus

1st time, Gtr. 3 tacet
2nd time, Gtr. 1 tacet
2nd time, Gtr. 3; w/ Fill 1

2nd time, Gr. 3: 47 P111

C#5 A5 E5 NC.

Self - ish love, yeah, we're both a - lone, ___ The ride ___ be - fore ___ the fall, ___ yeah. ___ But
took me in and you drove me out, ___ yeah, you had ___ me hyp - no - tized, ___ yeah. ___

Gr. 4

P.M. P.H. P.H. P.H. P.H. P.H.

Pitch: B G# B

*Refers to harmonics only.

FIG. 1
Gr. 3

17

A5
 Gr. 1 tacet
 Esus4 E Eadd9 E5
 I've seen your face a hun - dred times
 I've seen your face a thou - sand times

Gr. 1 Rhy. Fill 1
 End Rhy. Fill 1 Riff A
 Gr. 3
 4 4 2 2 (2) 1 2 (2) 1

Gr. 5 (elec.)
 Riff A1
 mp w/ dist.
 1/2 1 6 4 4 (4) 2 4 (4) 2

Gr. 4
 Rhy. Fill 2
 End Rhy. Fill 2
 P.M. . . 4

Gr. 1: w/ Rhy. Fill 1
 A5
 1st time, Grs. 3 & 5 tacet
 2nd time, Grs. 3 & 5: w/ Riff A & A1
 2nd time, Gr. 4: w/ Rhy. Fill 2
 Esus4 E5 NC.

ev - 'ry day we've been a - part.

End Riff A
 2 4

End Riff A1
 4 5

2 4

To Coda 

A5 B E5 A5

And I don't care a - bout the sun - shine, yeah, 'came

Gtr. 4

(cont. in slashes)

Chorus

A5 B5 C5 D5

Gtr. 4

Ma - ma, Ma - ma, I'm com - ing home. (Home. _____)

Gtr. 1

Rhy. Fig. 2

E5 B C5 D5 B5

19 fr

(cont. in notation)

I'm com - ing home. Home.) _____

End Rhy. Fig. 2

Gtrs. 1 & 4

P.M. -----

Interlude
 Gr. 4 tacet
 *Gr. 6 (acous.)

G A E G E

mp let ring ----- 4 Harm. -4

*Two gtrs. arr. for one.

Gtrs. 1 & 2

mp

G A E

Gr. 6 tacet
 B5

Gr. 4

P.M.

Gr. 3

mf

Harm.

(Gr. 1 cont. in slash)

Guitar Solo
 Gr. 2 tacet
 **Asus2

Gr. 1 & 4

Gr. 1 tacet
 E Esus4 E E Esus4 E

Gr. 4

Gr. 1 & 4

**Asus2 B5

Gr. 3

**Gr. 4 plays A5.

MIRACLE MAN

Words and Music by Ozzy Osbourne,
Zakk Wylde and Bob Daisley

F#5 9fr. E5 7fr. D5 5fr. B5 2fr. A5 1fr. C#5 4fr. E 201 A 111

Tune down 1/2 step:
 ① = E♭ ② = G♭
 ③ = A♭ ④ = B♭
 ⑤ = D♭ ⑥ = E♭

Moderate Rock ♩ = 138
 N.C. (F#m)
 Rhy. Fig. 1

Intro

f F.M. 4 5 4 2 1 5 4 2 2

w/Rhy. Fig. 1 (3 times)
 N.C. (F#m) B/F# A/F# N.C. (F#m) B/F# A/F# N.C. (F#m) B/F# A/F#

Ha ha ha ha ha ha ha ha ha! (w/echo repeats)

ES F#5 sl. sl. ES F#5 sl. N.C. ES F#5 sl. ES F#5 sl.
 (both notes vib.)

1st, 2nd, 3rd Verses

1. I'm look - ing for a Mir - a - cle Man...
 2. To - day I saw a Mir - a - cle Man...
 3. A dev - il with a cru - ci - fix,

Overdubbed gtr. w/"Talk Box" effect

Fill 2

(Spoken) Mir - a - cle Man...

16	16	14	11	(16)
16	16	14	11	
14	14	12	9	

E/B B E5 F#5 E5 F#5 E5 F#5

that tells me no lies I'm look - ing for a
 on T - V cry - in' Such a hyp - o -
 brim - stone and fire He needs an - oth - er

A.H. (8/22) sl. (15ma) 1/2

A.H. P.M. 4 H P.M. 4 A.H. 1/2

w/ Fill 2 (2nd time only) A.H. pitch: B H E/B B E5 F#5 E5 F#5

Mir - a - cle Man who's not in dis - guise
 crit - i - cal man a - gain, dy - in'
 car - nal fix to take him high - er and high - er.

(8va) (15ma) 1/2

A.H. P.M. 4 H P.M. 4 A.H. 1/2

A.H. pitch: B H A.H. pitch: D#

C#5 E5 A5 B5 C#5 N.C. B5

I don't know where he'll come from and I don't know where he's been,
 He don't know where he's go - in' but we know just where he's been,
 Now Jim - my, he got bust - ed with his pants down,

1/2 grad. bend 1/2 Full sl. let ring - - - - 4

3rd time to Coda sl.

C#5 E5 A5 D5 C#5

but it's not our Jim - my Sin - ner be - cause he's so ob -
 it was our lit - tle Jim - my Sin - ner that lies all on the
 re - pent ye wretch - ed sin - ners,

1/2 Full grad. bend 1/2 Full P.M. 4

sl. sl. sl.

Chorus
w/Fill 1 (B5) A5
w/Fill 2 (2 times) N.C. (F#m)
B/F# A/F# N.C. (F#m)

some... screen...
* (Bkgd. voc.) Mir-a-cle Man... got... bust-ed, Mir-a-cle Man...

Rhy. Fig. 2

*Background vocal created by gtr. w/ "Talk Box" effect. See Fill 2.

E5 F#5 D5 C#5
E5 F#5 E5 F#5 E5 F#5 E5 F#5 B5
w/Fill 2 (2 times) N.C. (F#m)

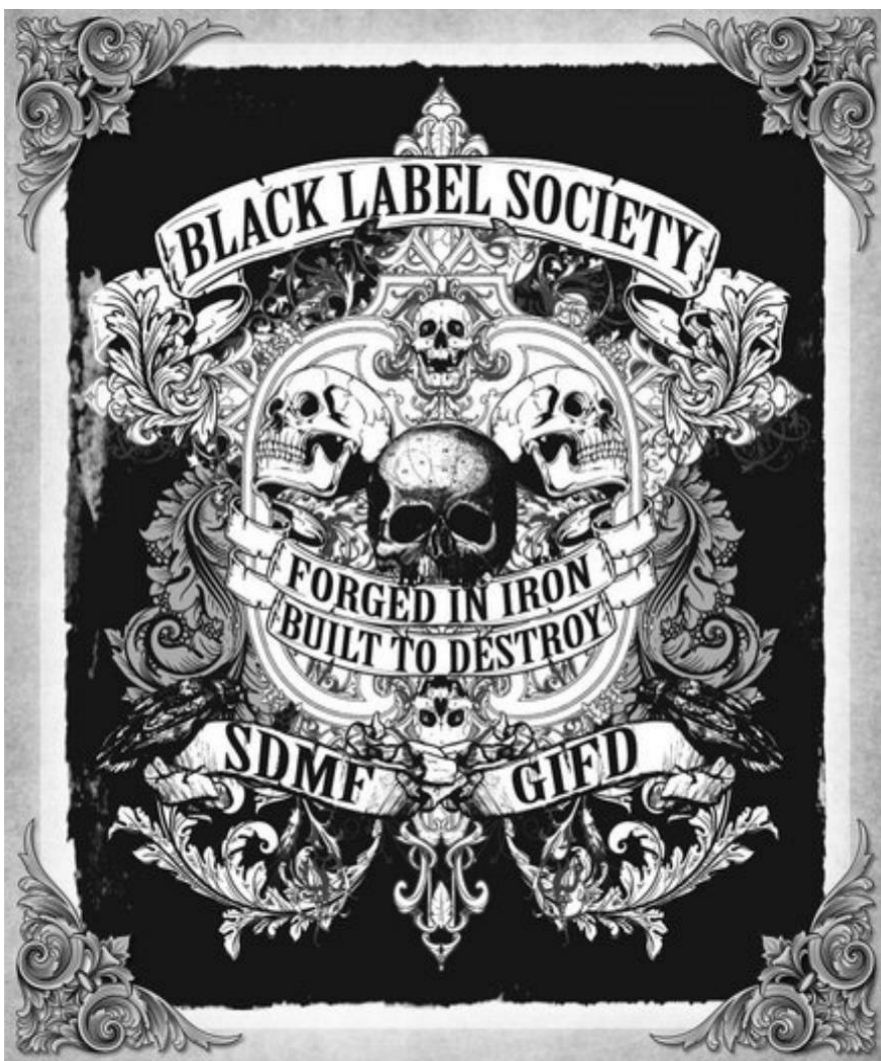
...got... bust-ed, Mir-a-cle Man...

(end Rhy. Fig. 2)

got... bust-ed.
Mir-a-cle Man...

Fill 1
A.H. (Sva) Full A.H. (Sva) Full Full 1 1/2
A.H. Full A.H. Full Full 1 1/2

[illegible]



**Words and Music by Ozzy Osbourne,
Zakk Wylde, Randy Castillo,
Michael Inez and John Purdell**

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1st & 3rd Verses
N.C.

D5 F5 D5 w/Ad lib vocal 3rd time
A♭5 G5 F5 G5 F5 A♭5

1. The light in the win - dow is a crack in the sky.
3. ... now that it's o - ver, can we just say good - bye?

w/out slide P.M. sl P.M. sl

Substitute Rhy. Fill 1 2nd time
G5 N.C.

D5 G5 F5 G5

A stair - way to dark - ness in the blink of an eye.
I'd like to move on and make the most of the night.

A.H. (1.5ma) Full A.H. Full w/slide

A♭5 G5 F5 G5 F5 A♭5 A5 G5 F5 G5 F5 D5

A le - vee of tears to learn she'll
May - be a kiss be - fore I

sl sl sl semi-harm. grad. slide grad. slide

Rhy. Fill 1

Gtr. I

A.H. (8va) 1/4 A.H. 1/4

Substitute Rhy. Fill 2 2nd time N.C.

F5 D5 A♭5 G5 F5 G5 F5 D5 A♭5

nev - er be com - ing back. —
leave you this way. —

The
You're

A.H. (8va) 1 1/2

w/out slide P.M. 4 P.M. 4

A.H. 1 1/2

D5 G5 F5 G5 A♭5 G5 F5 G5 F5 A♭5

man in the dark — will bring an - oth - er at - tack. —
lips are so cold, — I don't know what else to say. —

w/ slide sl

Substitute w/Rhy. Fill 3 2nd time A5 G5 F5 G5 F5 Pre-chorus D5 E5/D

1. You're ma - ma — told — you — that — you're — not
2. I see — the — man — a — round — the — cor -
3. I nev - er — want - ed — it — to — end

grad. slide sl grad. slide P.M. 4 P.M. 4

Rhy. Fill 2

Gtr. 1 A.H. (8va) A.H. Full A.H. A.H. Full

Rhy. Fill 3

Gtr. 1 sl D5 E5/D

sl grad. slide P.M. 4

Substitute Fill 1 2nd time,
Fill 2 3rd time

Dm7 Bb5 D5 E5/D

sup - posed _ to talk _ to _ strang - ers. Look in _ the mir -
ner wait - ing, dare _ he _ see _ me. I close _ my eyes _
this way, _ my love, _ my _ darl - ing. Be - lieve _ me when _

P.M. 4

Dm7 Bb5

ror, tell _ me, _ do _ you think _ you're life's _ in _ dan - ger. _
and wait _ to _ hear _ the sound _ of some _ one _ scream - ing _
I say _ to _ you _ in love _ I think _ I'm fall - ing _

P.M. 4

w/slide (grad. slide)
sl

Substitute Rhy. Fill 4 3rd time only

E5 F5 Chorus N.C. Bb5 G5 Ab5 G5 F5

Yeah. _____ No more tears _ (w/echo repeats) No more
here. _____
here. _____

grad. slide grad. slide sl w/out slide sl

P.M. 4

*Bkgd. vocal 2nd & 3rd time only.

Fill 1

Gtr. 1

Rhy. Fill 4

Gtr. 1

Fill 2

N.C. B♭5 G5 A♭5 G5 F5 N.C. B♭5 G5 A♭5 G5 F5

tears... No more tears... No more

2

P.M. 4

2

7 5 4 (4) 3 5 6 5 3

sl sl

2nd time to Coda I:
3rd time to Coda II

N.C. B♭5 G5 A♭5 G5 F5 D5

tears... 2. An -

P.M. 4

7 5 4 (4) 3 5 6 5 3

sl sl

2nd Verse
N.C. (D5) D5 F5 D5 A♭5 G5 F5 G5 F5 A♭5 N.C.

oth - er day pas - ses as the night clos - es in.

The

A.H. (8va) 1% 1%

w/out slide P.M. 4 P.M. 4 A.H. 1%

sl sl

D5 G5 F5 G5 A♭5 G5 F5 G5 F5 A♭5 G5 F5 G5

red light goes on... to say it's time to be - gin.

D.S. al Coda I

w/slide sl sl grad. slide

sl sl sl sl sl

0 10 0 13 12 10 12 10 13 13 14 12 10 12 10

Gtr. I D^5
Coda I (Strings arr. for gtr.) N.C.

Gtr. II f

*Gtr. III (Strings arr. for gtr.) f P.M. 4 P.M. 4

*Gtr. III tuned the same as Gtr. I.

Slower $\text{♩} = 66$

Interlude Bm (Piano arr. for gtr.) G7

Gtr. II mf let ring

*w/Recitation (below) Bm G7

*Gtr. IV (Piano arr. for gtr.) mf

*Tuned down 1/2 step.

*Recitation: It's just a sign of the times. Going forward in reverse.
Still, he who are first, is just a hand in the bush.

Bm G7 E Esus4 E D Dadd#11 Dmaj7

Gtr. I

mf let ring

fpp < mf
(w/slide) *w/delay*

Gtr. II

f

E Esus4 E F(#11) F Sus4... G Gsus4 D

fpp < mf *f w/o slide*

Rhy. Fig. 2

C Cadd#11 C Bb Full P G Full Full Full P w/Rhy. Fig. 2 D

sl rake *Full P* *Full Full* *Full P*

(end Rhy. Fig. 2)

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a piano introduction, a main melody, and a guitar solo. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into sections: Introduction, Main Melody, and Guitar Solo. The guitar solo section features a complex melodic line with many accidentals and a final cadence.

D.S. al Coda II

3. So

random slides

Coda II

N.C.

B \flat 5 G5 A \flat 5 G5 F5

P.M.....

7 5 4 3 2 1 5 6 5 3

N.C. Bb5 G5 Ab5 G5 F5 N.C. Bb5 G5 Ab5 G5 F5

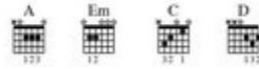
The second system of musical notation for 'The Girl on the Train' consists of a treble clef staff and a guitar fretboard diagram. The treble staff contains a melodic line with notes and rests, including slurs and accents. Above the staff, the chord sequence 'N.C. Bb5 G5 Ab5 G5 F5 N.C. Bb5 G5 Ab5 G5 F5' is written. Below the staff, the guitar fretboard diagram shows the corresponding fingerings for each note, with fret numbers (e.g., 7, 5, 4, 3, 2, 1) and string numbers (e.g., 5, 4, 3, 2, 1) indicated. The diagram also includes slurs and accents to match the notation above.

N.C. B♭5 G5 A♭5 G5 F5 D5 *Fade out*

*Vocal: Just a hand in the bush...
(w/echo repeats)*

SOLD MY SOUL

Written by Zachary Wylde



Moderately slow ♩ = 84

Intro
Emadd9 Rhy. Fig. 1 (*Gr. I) Gmaj7 Dsus4 A (end Rhy. Fig. 1) Play 4 times

mf let ring *sl.*

*12-std. acous. *sl.*

1st, 2nd Verses
Emadd9 Gmaj7 Dsus4 A

1. With - out you, wom-an, by my side, I'm
2. See additional lyrics

Rhy. Fig. 2 (end Rhy. Fig. 2)

P.M. P.M. P.M.

w/Rhy. Fig. 2 (3 times)
Emadd9 Gmaj7 Dsus4 A Emadd9 Gmaj7

con - tem - plat - ing su - i - cide, torn from all my pride. A man tells me, "Son, that ain't the

Dsus4 A Emadd9 Gmaj7 Dsus4 A

way. I'm gon-na make a deal with you child. Gon-na live an-oth - er day. Just

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Cmaj7 Bm7add4

sign right here son Ev - 'ry - thing will be al -

*Gtr. I & II

*Gtr. II: clean elec.

Chorus

Em G6 A5 N.C.

right " (Oh Ain't noth - ing I would - n't do .

Rhy. Fig. 3 (end Rhy. Fig. 3)

w/Rhy. Fig. 3 (3 times)

Em G6 A5 N.C. Em G6

Oh All and ev - 'ry - thing for you Oh

To Coda

A5 N.C. Em G6 A5 N.C. (Gtr. II out)

Your love is all I know and ev - er knew, there - fore I have sold my soul

w/Rhy. Fig. 1 (2 times)

Emadd9 Gmaj7 Dsus4 A Emadd9 Gmaj7 Dsus4 A

for you. 2. I was I have sold my soul

Interlude

A

Gtrs. I & II

f

$\frac{1}{2}$

f

$\frac{1}{2}$

II

Em

Gtr. IV (elec.)

sf.

(2nd time Gtr. IV out)

sf.

12 12 12 11 11 11 11 12 16 16 14 14 14 12 12 12 11 11 11 10 10 10 10 14

sf.

Gtr. III

Full

Full

A

(Gtr. II out)

w/Rhy. Fig. 1 (2 times)

Emadd4 Gmaj7 Dsus4 A Emadd4 Gmaj7

All for you.

Gtr. III

$\frac{1}{2}$

II

$\frac{1}{2}$

II

[illegible]

C D Em Full D N.C. Gtrs. I, II & III

1/2 Full H P

12 14 12 14 15 15 14 12 14 {14} 2 0 2 0 4 0 2 4 2 1

sl.

B7add4 Cmaj7 D.S. al Coda Bm7add4

Just sign right here son. Ev - 'ry-thing will be al

(Gtrs. II & III out) Gtr. I

mf f

Coda

Outro/Guitar solo w/Rhy. Fig. 3 (8 times)

A5 N.C. Em G6 A5 N.C. Em G6

I have sold my soul for you.

Gtr. III

grad. bend 1st P Full Full H P sl. H P sl. Full

15 12 14 14 12 14 12 11 12 11 11 12 14 15

P sl.

A5 N.C. Em G6 A5 N.C.

Full Full Full Full Full Full

15 15 12 15 12 15 12 15 12 15 12 15 14 12

Em G6 A5 N.C. Em G6

Fall Full Full Full Fall Full Full Full Sl. 1 1/2 1 1/2 Full

Full Full Full Full Full Full Full Full 1 1/2 1 1/2 Full

15 12 15 15 12 15 15 15 0 17 17 12 15 15 sl. 17 17 17 17 17 17

A5 N.C. Em G6 A5 N.C.

Sl. Full Full Full Full 1/2 Full 1/2

Full Full Full Full Full 1/2

17 17 15 17 15 15 12 14 (14) sl. 20 19 18 17 15 17 15 14

Em G6 A5 N.C. Em G6

Sl. Full Full Full Full Full 1 1/2 Full Full Full Full

Full Full Full Full Full 1 1/2 Full Full Full Full

22 22 22 22 22 22 24 24 19 22 19 22 19 22 19 20 17 20

A5 N.C.

Full Full Full Full Full 1 1/2 Full Full Full Full

20 20 17 17 17 17 sl.

(Gtr. II out)

Gtrs. I & II

(Gtr. III out)

Gtr. I loco

PP

2 0 4 0 2 4 2 1 2

Additional Lyrics

**2. I was told by this man it would be worth my while.
He'd return me to my woman, return me to my smile.
It's all I ask for in this life.
Whatever's wrong, son, he told me he'd make right.
Just sign right here, child; everything will be alright. (To Chorus)**



SPEEDBALL

Written by Zachary Wyld

Drop D tuning, down 1/2 step/
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -F \flat

Freely ♩ = approx. 128

N.C.

Gtr. 1 (across.)

f
w/ backwards reverb ----- 4

Harm.

TAB

1 3 5 1 3 5 2 3 5 2 3 5 2 3 5 2 3 5 4 5 7 4 5 7 0

N.C.

mf
w/ pick & fingers

10 13 10 13 10 13 10 13 10 13 10 13 11 9 12 9 12 9 12 9 12 9 12 9 12 9 10

1.

w/ pick

6 11 8 11 8 10 6 11 8 11 8 10 6 11 8 11 8 10 5 6 7 5 6 7 5 6 7 3 4 5 3 4 5 3 4 5

*Let D ring into repeat.

2.

5 6 7 5 6 7 5 6 7 3 4 5 3 4 5 3 4 5 0

1

N.C.

w/ pick & fingers

w/ pick

P.M. ----- 4

3 2 0 2 0 3 3 0 3 2 0 1 3 3 0 3 2 0 1 3 5 2 3 5 2 3 5 3 2 5 3 2 5 3 1

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1.

w/ pick & fingers

2.

(♩ = 1/4)

w/ pick
P.M.

Harm.

Written by Zachary Wylde

Intro

Moderate Rock $\downarrow = 108$

NC(F²S)

AB

Gars. 1 & 2 (dist.)

SCHEM A

f

^asemi-karma. -----

*Create random pinch harmonics by moving pick between bridge and neck pickups whenever repeated low F#’s (6th string, 2nd fret) are played (throughout).

Verse

1st time, Girs. 1 & 2: w/ Riff A (1.34 times)

2nd time, Glys. 1 & 2: w/ Roll A (2 times)

 $\text{NC}(\text{F}\overset{\cdot\cdot}{\text{S}})$

1. Blind
guilt - me; _____
y. _____

End RPT A

2 2 2 2 2 2 2 2 2 2

_____ Wks. _____
_____ mos. _____

Still - born _____
Still - born; _____

I	have	___	be	·	come.	___
this	I	___	un	·	stand.	___

^aGas. 1 & 2

Gar. 1

—

10

*Play this meas. 1st time only.

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Pre-Chorus

E5

The feel - ings I once felt _____ are now dead and gone, _____

Gtr. 1 & 2

P.M. -----4 P.M. -----4 P.M. -----4 P.M. -----4 P.M.

NC.(F#5) E5

I wait - ed here for you

P.M. ---4 P.M. ---4 P.M. ---

1. NC.(F#5)

for so ver - y long. _____

P.M. ---4 P.M. ---4 P.M.

2. So

19

12. **Chorus**
F#5 D5 *Dsus2 N.C.

for so ver - y long. 1

Rhy. Fig. 1

P.M. P.M. - 4 P.M. P.M. - 4 P.M. - 4

*Bass plays D.

F#5 D5 Dsus2 N.C.

wait - ed here for you. So long.

End Rhy. Fig. 1

P.M. - 4

N.C. F#5 D5 Dsus2 N.C.

To Coda

you. I wait - ed here for you. for

Guitar Solo
Gtrs. 1 & 2: w/ Riff A (3 times)
N.C. (F#5)

you.

Gtrs. 3 & 4 (dist.)

f

16 25 21

**Approx. first position;
slide into neck pickup.

D.S. al Coda
(take 2nd ending)

The musical notation for the second ending is written on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of sixteenth-note runs, each starting with a '6' (likely a fingering instruction). The first four runs are grouped by a bracket and labeled '6'. The fifth run is labeled '9'. The sixth run is labeled '6'. The staff ends with a double bar line and a wavy line indicating a repeat or a specific ending. The bottom staff is in bass clef and contains a series of sixteenth-note runs, each starting with a number (likely a fingering instruction). The first four runs are grouped by a bracket and labeled '3 5 7'. The fifth run is labeled '5 7 9'. The sixth run is labeled '7 9 10'. The seventh run is labeled '9 10 12'. The eighth run is labeled '10 12 14'. The ninth run is labeled '10 12 14'. The tenth run is labeled '10 12 14'. The eleventh run is labeled '10 12 14'. The twelfth run is labeled '10 12 14'. The thirteenth run is labeled '10 12 14'. The fourteenth run is labeled '10 12 14'. The fifteenth run is labeled '10 12 14'. The sixteenth run is labeled '10 12 14'. The seventeenth run is labeled '10 12 14'. The eighteenth run is labeled '10 12 14'. The nineteenth run is labeled '10 12 14'. The twentieth run is labeled '10 12 14'. The staff ends with a double bar line and a wavy line indicating a repeat or a specific ending.

♩ Coda

N.C. F#5 D5 Dsus2 N.C. *Gtr. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)*

so long. 1

F#5 D5 Dsus2 N.C. F#5 D5 Dsus2

wait - ed here for you so long.

N.C. F#5 D5 Dsus2 N.C.

1 wait - ed here for you, for

Gtr. 1 & 2
p.s. steady gliss.

N.C. (F#5)

you.



STRONGER THAN DEATH

Written by Zachary Wyld

Drop B tuning:
(low to high) B-A-D-G-B-E

Intro
Slowly ♩ = 69

Gr. 1 (dist.)

B Bm B Bm

NC.

P.H. --- 4

1/2

Pitch: G# A G#

B Bm NC. B5

P.H. --- 4

1/2

Pitch: G# A G#

Moderate Rock ♩ = 128

Gr. 1 NC.

dim.

Riff A

Gr. 2 (dist.)

P.M. --- 4

P.H.

P.H.

Pitch: B B

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Gtr. 1 tacet
Gtr. 3 (dist.)
f
steady gliss.
w/ slide

Gtr. 2
P.M. - 4

Gtr. 2: w/ Riff A (2 times)
N.C.
Gtr. 3

Verse
Half-time feel
Gtr. 3 tacet
N.C.

1. Hunt me down, seek me out, bring your best, that's how I want it to be,
2. Looked in - side, found my - self, it was me, wait - in' there at the well.

Rhy. Fig. 1
P.M. - 4

Full of doubt, full of fear, all's un - clear, it's
If you're green you ain't seen life's a game,

P.M. - 4 1/2 P.M. - 4

End half-time feel

o - ver, cuz', now I can see. Like a tank, seeth - ing strength
some - times it's just hard to tell. Goug - ing eyes, break - in' bones,

End Rhy. Fig. 1

P.M.-----4 1/2 P.M.-----4

crush - ing all, pull - ing you un - der my treads.
eat - in' flesh puts a smile on my face.

P.M.-----4 P.M.-----4 1/2

Lost some years, lost some days, that's O. K. I piss on what's in my
Crawl - in' through grass, eat - in' nails, los - in' blood, it's all part of find - in' your

P.M.-----4 P.M.-----4

way, _____ } Your
place, _____ }

Gr. 3
steady gliss.

Gr. 2

Chorus

Gr. 2: w/ Riff A (4 times)

N.C.

two faced a - bus - in', mind - less con - fu - sion, res - o - lu - tion. (I feel I'm breath - ing my first Ma -

Riff B

Gr. 3

End Riff B

Gr. 3: w/ Riff B (2 times)

nip - u - la - tion, dy - in' sal - va - tion. You'll nev - er rest. — (You can't kill what's strong - er than Your breath.)

two faced a - bus - in', mind - less con - fu - sion, res - o - lu - tion. (I feel I'm breath - ing my first Ma - death.)

To Coda 2

To Coda 1

Interlude
Half-time feel
Gtr. 2: w/ Rhy. Fig. 1
N.C.

D.S. al Coda 1

Pinch: C#
*Tap and hold note w/ R.H. **Tapped harmonic
while bending string w/ L.H.

Oct. 4

Oct. 2

*Tap and hold note w/ R.H. while fretting and bending note w/ L.H. (next 3 meas.)

D.S.S. al Coda 2

Gr. 4 tacet

Your

Gr. 3

steady gloss.

♢ Coda 2

Gr. 3 tacet

You'll nev - er rest. (You can't kill what's strong - er than

Gr. 3

Gr. 2

death.) (w/ echo repeats)

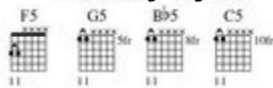
Yeah.

Gr. 2

P.M.

SUICIDE MESSIAH

Written by
Zachary Wylde



Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately slow Rock $\text{♩} = 76$

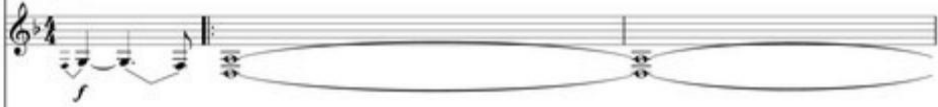
*Gtr. 2 N.C.

D5



*Bass arr. for gtr.

**Gtr. 1 (dist.)



**Two gtrs. arr. for one.



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Gtr. 2 tacet
 N.C.
 Gtr. 1 w/ Riff A
 Gtr. 3 (dist.)
 FILL 1
 mf
 fdbk.
 (7)
 Gtr. 1 Riff A
 P.M. -| P.M. - - -| P.M. P.M. -| P.M. -| P.M. - - -| P.M. P.M. -|
 End Riff A
 FILL 2A
 Gtr. 5 (dist.)
 End FILL 2A
 Gtr. 4 (dist.)
 fdbk.
 mf
 FILL 2
 fdbk.
 End FILL 2
 (4) (13)

Verse
 Gtr. 1: w/ Riff A (4 times)
 Gtrs. 3, 4 & 5 tacet
 N.C.

1. Crawl through the flames that eat ___ your flesh. ___ Drowned in the wa - ters that know _ you best. ___
 2. Walk through the streets that know _ your name. ___ All that's pure is now _ in - sane. ___

Step in - side, I've been wait - ing here ___ for you, ___ *(you, ___ you.) ___ { An -
 *Echo repeats

On your knees where you ___ shall crawl. ___ Fly - ing so high, you'll nev - er fall. ___
 oth - er trip, an - oth - er lie. ___ Life's hand of doom has you feel - ing fine. ___

Step in - side, we've been wait - ing here ___ for you, ___ ** (you, ___ you.) ___
 **Echo repeats.

Chorus

F5

G5

Bow down, you've chose your mak - er. He nev - er gives, he's al - ways a talk -

Cor. 1

N.C.

F5

N.C.

F5

G5

N.C.

F5

N.C.

F5

G5

er. The e -

P.M. -- 4

P.M. ----- 4

P.M. -- 4

P.M. ----- 4

F5

G5

N.C.

lec - tric burns that fuel the fire. It's just your su - i - cide mes - si -

D5

G5

ah. Ob, yeah.

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. ----- 4

D5

G5

Oh, yeah. _____

P.M. _____

Gr. 1: w/ Rhy. Fig. 1

D5

G5

Bow down, you've chose your mak - er. He nev - er gives, he's al - ways a tak - er. The e -

F5

G5

N.C.

lec - tric burns that fuel the fire. _____ It's just your su - i - cide _____ mes - si -

Gr. 1

1. 2.

Gr. 1: w/ Riff A (2 times)

1st time, Gr. 3: w/ F/B 1

N.C.

ah. _____

Gr. 6 (dist.)

f

don't pick

X 12 / 12 \ 15 / 19 \ 8 / 12 / 15 / 19 \

BS

Gr. 1
 Rhy. Fig. 2


End Rhy. Fig. 2

Gtr. 1: w/ Riff A
 NC.
 Gtr. 6
 Acco

[illegible][illegible]

[illegible]

G5



12 12 12 12

1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12

[illegible]

G5

Gtr. 6 tacet
D5

G5

yeah, _____

Oh, yeah, _____

Fig.

Gtr. 1

P.M. -----

Chorus
D5

G5

Bow down, you've chose your mak - er. He nev - er gives, he's al - ways a tak - er.

P.M. -----

F5

G5

Bow down, you've chose your mak - er. He nev - er gives, he's al - ways a tak - er. The e -

F5

G5

NC.

lec - tric burns that fuel the fire. _____

[illegible]

Example 1 shows a musical score for a single melodic line. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. Above the staff, there are labels for specific notes: C5, NC, and D5. The melody features a series of eighth and sixteenth notes, with some notes marked with a wavy line indicating vibrato. Below the staff, there are fingerings (1-4) and a series of numbers (13, 10, 13, 10, 13, 10, 12, 12, 12, 10, 12, 13) indicating fingerings for the notes. The notation is divided into measures by vertical bar lines.

[illegible]



Gtr. 1: w/ Rhy. Fig. 2

N.C. Eb5 D5 N.C. Eb5 D5 N.C. Eb5 D5 N.C. Eb5 D5 N.C. D5 N.C.

I. I'm your

Verse
Half-time feel
N.C.

End half-time feel
A \flat 5 G5
N.C.

E \flat 5 D5 N.C.

E \flat 5 D5

N.C.

su - i - ci - dal docs - day ma - chine be -
2. Crash - ing, burn - ing, in you I con - fide. I'll

Rho. Fig. 3

End Rhy. Fig. 3

Half-time feel **End half-time feel**

Gr. 1: w/ Rhy. Fig. 3 (2 1/2 times)

Ab5 G5 N.C. Eb5 D5 N.C. Eb5 D5 N.C.

stow - ing my grace on ev - 'ry thing, — My
drink and — spew — all your blood - stained pride, — You're just a

Half-time feel

End half-time feel

A \flat 5 G5 N.C. E \flat 5 D5 N.C. E \flat 5 D5 N.C.

iii pin - will ball in my shall nev - er fuck - ing ma leave, ... chine un - til you

Half-time feel **End half-time feel**

Gr. 1: w/Bay, Fig. 2
N.C. Eb5 G5 N.C. Eb5 D5 N.C.

crush - ing _____ till _____ you can - not breathe. _____
reach - the _____ falls _____ my clos - ing scream. _____

Chorus
Half-time feel
Gr. 1: w/ Rhy. Fig. 1 (3 1/2 times)

E♭5 D5 N.C. E♭5 D5 N.C. D5 N.C.

Yeah, yeah, oh, moth - er - fuck - er, yeah,
Yeah, yeah, oh, hell yeah,

Ab5 D5 G5 D5 E5 F5 D5 F5 E5 D5 Ab5 D5 Ab5 NC.

su - per - ter - roe - iz - er, yeah.
su - per - ler - roe - iz - er, yeah.

Ab5 D5 G5 D5 E5 F5 D5 F5 E5 D5 Ab5 D5 Ab5
1 said Said.

NC.

yeah, yeah, oh, moth - er - fuck - er, yeah, su - per - ter -
 yeah, yeah, oh, moth - er - fuck - er, yeah, su - per -

D5 F5 E5 D5 A♭5 D5 A♭5 NC.

1. **End half-time feet**
 Gr. 1: w/ Rhy. Fill 1
 A♭5 D5 G5 D5 F5 NC.

- ror - iz - er. _____
 ter - ror - iz - er. _____

(Shouted:) Drink beer!

2.
 Gr. 1: w/ Rhy. Fill 1
 A♭5 D5 G5 D5 F5 NC.

Gr. 2 (dist.)

f

*T

6 12 6 12 6 12 6 12 7 12 7 12 6 12 6 12 6 12 5 12 4 12 4 12 3 12 3 12

*Crossed hands: tap at 8th fr. w/ R.H. and gradually slide down the neck while hammering on and pulling off w/ L.H. at 12th fr.

Guitar Solo

D NC.

Gr. 2

12 13 10 10 10 12 10 (10) 13 (13) 10

Gr. 1

4 5 7 3 5 3 5 3 0 5 0

G5 F5 G5 F5

13 10 12 10 15 10 12 10 13 10 12 10 15 10 12 10 13 10 12 10

Gr. 1

4 5 7 3 5 3 5 3 0 5 0

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef and contains a melody starting with a quarter note G4, followed by a half note A4-B4, and then a half note G4-F#4. The bottom staff is in bass clef and contains a bass line starting with a half note G2, followed by a half note F#2-E2, and then a half note D2-C2. The key signature has one sharp (F#), and the time signature is 4/4.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts on a whole note G4, followed by a half note A4, and then a half note B-flat4. The piano accompaniment starts with a whole note G3, followed by a half note A3, and then a half note B-flat3. The second system continues the vocal line with a half note C5, followed by a half note D5, and then a half note E5. The piano accompaniment continues with a half note C4, followed by a half note D4, and then a half note E4. The score is written on a five-line staff for each part, with a grand staff bracket connecting the two staves.

Gtr. 1: w/ Rhy. Fig. 4
 Gtr. 2

D E
 5 5
 5 5
 12 14 12 15 12 12 15 12 15 12 17 15 12
 12 14 12 14 12 12 15 12 15 12 17 15 12

Gr. 2

E F# N.C.

19 17 18 17 19 17 18 16 19 17 18 15 19 17 18 14 (14) 7

Gr. 1

9 11 7 9 7 9 7 0

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of three systems of music, each with a guitar part on a six-line staff and a piano part on a five-line staff. The key signature is one sharp (F#), and the time signature is 4/4.

System 1: The guitar part begins with a treble clef and a key signature of one sharp. It features a series of chords and arpeggios, with a wavy line indicating a tremolo effect. The piano part is in the bass clef and includes a wavy line and a series of notes. Chord labels "E", "F#", "B5", "A5", "B5", and "A5" are placed above the guitar staff. A bracket connects the "B5" and "A5" chords, and another bracket connects the second "B5" and "A5" chords. A "7" is written at the end of the guitar staff.

System 2: The guitar part continues with a series of notes and a wavy line. The piano part includes a wavy line and a series of notes. A bracket connects the guitar part to the piano part, and a "17" is written at the end of the piano staff.

System 3: The guitar part features a series of chords and a wavy line. The piano part includes a series of notes and a wavy line. A bracket connects the guitar part to the piano part, and a "7" is written at the end of the piano staff.

E NC.

17 (17) 12 (12) 10 17 (17) 12 (12) 10 17 (17) 12 (12) 10 12 10 (10)

*Tap and hold note w/ R.H. while bending note w/ L.H., then hold bend w/ L.H. while putting off.

9 11 7 9 7 9 7

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody (treble clef) and the guitar accompaniment (treble clef). The melody is in G major (one sharp) and 2/4 time. It features a series of eighth-note runs in the first half and a more melodic line in the second half. The guitar accompaniment consists of a steady eighth-note pattern in the first half and a more complex, syncopated pattern in the second half. The second system continues the melody and guitar parts. The melody concludes with a final chord and a fermata. The guitar part ends with a final chord and a fermata. The score is labeled with 'G' and 'A' above the first and second measures of the melody, respectively. The guitar part is labeled with 'P.S.' below the final measure.

Gtr. 1: w/ Rhy. Fig. 2 (4 times)
 N.C. Eb5 D5 N.C. Eb5 D5 N.C.

Gtr. 2
 10-15-13-10 13 10-15-13-10 13 10-15-13-10 13 10-15-13-10 13 10-15-13-10 13 10-15-13-10 13 10-15-13-10 13 10-15-13-10 13 10-15-13-10 13

Eb5 D5 N.C. Eb5 D5 N.C. D5 N.C.

10 13 10-12-13-12-13-12-10-12-10-13-10 13 10-12-13-10 13 10-15-10-10 13 10-15-13-10 13 12-10 11 (12)

Eb5 D5 N.C. Eb5 D5 N.C.

10-11-12-10-11-12 10-11-12-10-11-12 10-11-12-10-11-12 10-12-13-10-12-13 10-12-13-10-12-13 10-12-13-10-12-13

Eb5 D5 N.C. Eb5 D5 N.C. D5 N.C.

10-12-13-10-12-13 10-12-13-13-12 13 0 (13)

Eb5 D5 N.C. Eb5 D5 N.C.

13 12 (13) (13) (13) (13) 13 12 (13) (13) (13) (13)

*Plick toggle switch between on and off positions in rhythm indicated.

Eb5 D5 N.C. Eb5 D5 N.C. D5 N.C. Eb5 D5 N.C. Eb5 D5

13 12 (13) (13) (13) (13) 13 (12) 10-12 (12) 2 10

NC. Eb5 D5 NC. Eb5 D5 NC. D5 NC.

P.M. -----4

10 10 10 10 12 12 10 12 (12)

Chorus

Half-time feel

Gtr. 1: w/ Rhy. Fig. 1 (3 1/2 times)

Gtr. 2: tacet

NC. Ab5 D5 G5 D5 E5 F5 D5 F5 E5 D5 Ab5 D5 Ab5

Yeah, yeah, — yeah, — oh, — hell yeah, — su - per - ter - ror - iz -

NC. Ab5 D5 G5 D5 E5 F5 D5 F5 E5 D5 Ab5 D5 Ab5

er, — Said,

NC. Ab5 D5 G5 D5 E5 F5

yeah, yeah, — oh, — moth - er - fuck - er, yeah, su - per - ter -

D5 F5 E5 D5 Ab5 D5 Ab5 NC.

- ror - iz - er, Yeah, —

Outro

Gtr. 1

Ab5 D5 G5 D5 F5 D5 Ab5 D5 G5 D5 F5 D5 Ab5 D5 G5 D5 F5 D5

NC. Ab5 NC. G5 D5 F5 NC. Ab5 NC. G5 NC. F5

GUITAR NOTATION LEGEND

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

D A D E G

open 30

Notes: Treble clef, whole note D4.

Strings: high 4 3 2 1 low E A D G.

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

WHOLE-STEP BEND: Strike the note and bend up one step.

PRE-BEND: Bend the note as indicated, then strike it.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

RAKE: Drag the pick across the strings indicated with a single motion.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



**Between Heaven and Hell • Bleed for Me • The Blessed Hellride •
Bored to Tears
Concrete Jungle • Darkest Days (Unplugged Version) • Fire It Up •
The First Noel
Funeral Bell • Hell Is High • I Don't Want to Change the World • In
This River
Lords of Destruction • Losin' Your Mind • Mama, I'm Coming Home
Miracle Man • No More Tears • Sold My Soul • Speedball • Stillborn
Stronger Than Death • Suicide Messiah • Superterrorizer (Live)**

